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## CATALOGUING

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PLATE I

# CATALOGUING

## *A Textbook for Use in Libraries*

42496

BY

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"LIBRARIES AND LIBRARIANSHIP IN AMERICA"

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*With an Introduction by*  
L. STANLEY JAST



FIFTH EDITION



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TO  
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and  
MRS. BENSON THORNE  
in token of their sustained  
interest in librarians and  
their craft

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## PREFACE TO THE FOURTH EDITION

I HAVE deliberately retained the preface to the second edition because it is still substantially true. It also contains my acknowledgments, which are as applicable and as sincere as they were ten years ago.

The third edition appeared in 1944, and was described as "a gentle revision." The same thing has happened again, partly because I am assured that there is an urgent need for more copies of the book, and partly because the position of cataloguing, in this country at all events, has not changed materially since the war. I have, however, rewritten chapter 18, to make it fit in with the recently revised Syllabus of the Library Association. I have also reduced somewhat the number of examples in chapter 19, because the larger number rather destroyed their value, especially as there is no longer a whole paper dealing with practical cataloguing.

To say more than this seems unnecessary, though it would of course be helpful to practising cataloguers, students and myself, if those well versed in the art of cataloguing would care to send me any criticisms or suggestions which might usefully be embodied in a future edition of my book, if one is called for.

HENRY A. SHARP.

CENTRAL LIBRARY,  
CROYDON, SURREY.  
*April*. 1948.

## PREFACE TO THE SECOND EDITION

THE first word must be one of thanks for the cordial way in which the first edition of this work was received, in this Country, in the United States and elsewhere, evidenced in appreciative reviews, in many personal communications, and in the comparatively short time that has elapsed since the publication of the first edition. All these expressions are encouraging to an author, who published his work with much trepidation, and who has not found it easy to spare the time to prepare this second edition so that it shall be of still greater value to students and to practising cataloguers alike.

In the work of revision I have endeavoured to embody, as far as possible, most of the suggestions made following the original publication, whether in reviews, in private letters or in response to direct invitations, and to rearrange, amend or extend chapters so as to bring them into line with the Library Association's revised syllabus and with present-day cataloguing practice.

But it has been necessary even now to curtail certain parts of the work in order to keep it within reasonable bounds and at a price which will not be unduly high in comparison with other technical works of similar size, but wider appeal.

It will be seen that several new chapters have been added, namely, those on Catalogue indexes, County library catalogues and cataloguing, and on Classification and cataloguing. Every other chapter has been gone over carefully and amplified where such amplification had been asked for or had suggested itself as being desirable. The examples used in connexion with the explanation of the code rules have been removed from the ends of their respective chapters to their more appropriate places following the rules concerned. The number of examples of practical cataloguing, taken from actual examination specimens, has been deliberately increased to fifty in spite of, and partly because of, the projected removal from the Library Association's examination syllabus of actual practical cataloguing, because it is felt that guidance on this, the most essential aspect of the subject, is more necessary than ever. It is, in fact, true to say that there is not a chapter but it has been subjected to more or less revision; this applies very particularly to the chapters on general principles, modern practice, subject entries for a dictionary catalogue, and special cataloguing, where, by the way, one or two aspects of cataloguing have been touched upon that do not apply to any great extent to British libraries, but at least have a certain interest elsewhere.

My indebtedness to those mentioned in the preface to the first edition remains undischarged, and has indeed, in almost every case, been increased, sometimes very considerably. But it is necessary here

to record my indebtedness to still further individuals and firms. Among county librarians who have helped me in connexion with Chapter 21 are Edgar Osborne and his cataloguer Miss P. M. Crossley, Richard Wright and Miss A. S. Cooke. Several tutors of the Association of Assistant Librarians and some students have made useful suggestions arising out of their teaching and student experience, as also have Mr. J. D. Cowley and Miss M. S. Taylor of the School of Librarianship. Mr. Ernest H. Lindgren, librarian of the British Film Institute, gave me much more information respecting the cataloguing of films than it has been possible to print in the limited space at our disposal. Mr. J. V. C. Hughes, of The Gramophone Company, kindly checked the note on the cataloguing of gramophone records, and among our own staff Miss B. E. Homewood worked out several tables and checked certain other information, and Mr. F. Barlow gave me some fresh examples and other data. Moore's Modern Methods, Ltd., gave me information respecting their form of sheaf catalogue, and lent two blocks; Messrs. Block and Anderson, Ltd., supplied information about the ORMIC process and lent a block; and besides the librarian referred to above and in the preface to the first edition, I am indebted to Mr. Charles Nowell for two blocks and to Mr. W. A. Marsden, Keeper of Printed Books at the British Museum, for information respecting the new British Museum Catalogue and for permission to reproduce a page of it. Mr. E. Ansell supplied information respecting the rules used in the library of the University of Cambridge, and Library Bureau lent two blocks and gave me information about their Kardex system.

Finally, my thanks are due to Mr. E. R. J. Hawkins of the Croydon staff, who kindly read the proofs and made many valuable suggestions.

HENRY A. SHARP.

CENTRAL LIBRARY,  
TOWN HALL, CROYDON,  
*September, 1937.*

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## INTRODUCTION

GOOD cataloguing is part of the very essence of the librarian's job. I have little patience with the rapid, slovenly work that has been too often in the past thought sufficient for the popular library, and sometimes for the larger reference library too, and which is still to be seen in many places. Partly this is due to the comparative rarity of efficient cataloguers—the surprising rarity, I might almost add—but partly it arises from the mistaken idea that “anything will do”—anything in the shape of an author and title entry—for the general public. That elaborate cataloguing is not called for in all cases is no doubt true—that it is both unnecessary and costly to give the same details of a book of temporary interest, as is desirable for a work of permanent value, may be granted; but even then what *is* given should be as accurate in form and content in the one instance as in the other. This, if for no other reason, because inaccuracy and departure from the code form permitted in this or that entry will assuredly extend to others and vitiate the whole catalogue.

To the uninitiated, cataloguing is apt to appear a very simple business, and the lengthy codes of rules evolved by librarians a professional device to obscure the obvious. You copy the author and title, set down a few items, such as date, number of volumes, if more than one, etc., and there you are. But try it, and you will quickly find all sorts of problems facing you, and to ensure that you shall deal with these various problems in the same way, you will find that a code is thrust upon you, however simple it may be, or chaos will result. And if the books you have to deal with are of many types, you will be obliged to extend your code, until in the end it will be far from simple. For the purpose of a code is not only, indeed, is not chiefly, to enable the cataloguer to be uniform in his treatment, but to help the reader to find his way amongst the entries as easily and quickly as it is possible to do. For this there must be “rules of the road.” A reader wanting a particular book, and not coming on it at once, and where he expects to find it, may, and often does, condemn the whole system, and librarians with it. He forgets that the librarian has to deal not with one particular book, but with thousands, and that it is just as unreasonable to suppose you can master a catalogue at “one fell swoop,” as to pluck the heart out of Bradshaw's railway guide without taking any trouble to acquaint yourself with the system on which it is compiled, or until familiarity has given you the key. Without a code there would be no system, and no key. This does not mean that the reader must learn the code: far from it. But it does mean that when he is referred from one heading to another, there is a method behind it which in the totality of references is to the

advantage of the consulter. In other words, cataloguing is organized common-sense, based on experience, and applied to the description of printed matter.

Like (to compare very different things) the science of chemistry, cataloguing is essentially a laboratory art. It cannot be learned by memorizing a code or studying it *in vacuo*. It must be applied from the very beginning. You can only become a cataloguer by cataloguing. The difficulty here is that there are so many rules to apply that the novice is bewildered. It is for this reason that the usual method of learning is, in my opinion, not the best suited to the end in view, which is to make the code so familiar that it can be safely referred to the automatic consciousness, leaving the active intelligence to decide on the particular rule or rules applicable to the case in hand. For this purpose, alternatives should not be considered till later. Nobody studies comparative physiology or comparative law till they have mastered the physiology of a typical animal in the one case, and the law of their own country in the other. It would be possible to select, perhaps, a dozen or so fundamental rules of cataloguing, with which 75 per cent. of ordinary books could be dealt with. The other 25 per cent. require the remainder—by far the larger part—of the code. Let the student work on the short code only, rejecting any book which raises points of difficulty, until he knows that code perfectly. Then he is in a sound position to extend his practice, to master the other rules, and to review alternative treatments.

Many rules in a comprehensive code like that of the Anglo-American, are merely special applications of a wider covering rule. If that rule is understood the special applications follow, and in many instances would appear to be unnecessary; the justification for them is that many people seem to be incapable of applying a general rule to particular cases, and this inability is again mostly due to regarding the rules as so many separate injunctions, as though they were regulations for road traffic, or for filling up your income tax return. They are not; they have a certain intellectual unity, though it must be confessed that they are generally presented in a fashion to disguise the unity behind. All the more reason for a text-book to explain all this.

Every art is not merely a practice: it is a valuable discipline also. Of no art is that truer than of cataloguing. It is first and foremost a discipline in accuracy. Without accuracy, cataloguing is a snare and an offence. And accuracy for most of us has to be achieved. It does not come by nature. Cataloguing is secondly a discipline in the attention to small details. It is a discipline in consistency, and a discipline in co-operation. People who cannot sink their individuality, who cling persistently to their own way of doing things, irrespective of the way (which is the way of the code in use), are no earthly good as cataloguers.

I dare say that all I have said in this introduction is said, and said better, in Mr. Sharp's book. However that may be—and I have not

seen the text—I know that Mr. Sharp is himself a thoroughly competent practiser of the art he writes about, and though any commendation of mine is superfluous, yet as an old colleague, I do heartily commend him to the serious attention of the would-be cataloguer.

L. STANLEY JAST.

# CATALOGUING



## CHAPTER ONE

### GENERAL PRINCIPLES

"THERE is no matter connected with the administration of a public library which can vie, in point of importance, with the character and the condition of its catalogues. However liberal its accessibility, however able its chief, however numerous and well trained its staff, however large and well selected its store of books, it will fall lamentably short of the true standard of a good library if its catalogues be not (1) well constructed, (2) well kept up with the growth of the collection, and (3) thoroughly at the command of its frequenters."

Edward Edwards, pioneer of libraries, wrote those words in 1859 in his *Memoirs of libraries*, and his views remain as sound to-day as when they were written. Admitting the necessity for a library catalogue, there is no one who will deny that it should be "well constructed" to suit the needs of the people for whom it is intended, that it should be "well kept up," and that it should be "thoroughly at the command of readers."

Almost the same words were written in 1937 by James Cranshaw, in different phraseology (*Library world*, v. 39, 1936-37, p. 179): "Suit your catalogue to your immediate public. . . . This means that the method of construction must be (1) suited to the intelligence of the majority who will be expected to use it, (2) the arrangement not too difficult to need all kinds of guides to explain it, (3) just sufficient detail in entries to meet the general demand of your readers, and to distinguish different editions of the same title for checking purposes."

Everyone who works in a library knows, at least vaguely, what cataloguing is, but not everyone has stopped to define it. Roughly, it is the art of making records in such manner that they may be readily identified, located, and examined. This can be amplified by saying that a catalogue provides records in an order which enables the user to know what those things are, where they are, and to determine their character and suitability for this or that purpose. To be reliable, the recording must be in accordance with definite rules, which constitute a code.

As applied to a library then, cataloguing is the recording of information regarding manuscripts, books and pamphlets, musical compositions, illustrations, prints, maps, lantern slides, and any other material that may fall within the scope of a library. It may even be enlarged to include films, photo-micrographs and gramophone records.

From what has been said, it is apparent that cataloguing material may be divided into three groups: (1) written, (2) printed, (3) engraved, or produced by some other graphic process.

Nor is cataloguing limited to separate pieces. A valuable part of



the cataloguer's task is concerned with analytical cataloguing, the recording of some part of a larger work judged sufficiently valuable to warrant an entry additional to the one covering the work as a whole.

It will be accepted that the task of cataloguing a library and of keeping it catalogued is no light one, though its precise extent must depend on its size, on the time that can be devoted to it, on the number of people available, and on the kind of people likely to use the catalogue provided.

Most authorities are agreed in putting accuracy before everything else. L. Stanley Jast was always insistent on scrupulous accuracy on the part of those entrusted with the cataloguing of books. Speaking on the subject at a summer school he said that "to put a semi-colon when the code requires a colon; to add extraneous marks to a class symbol; to change or mis-spell a word in a title; to do anything whatever except exactly what the code permits: this in a catalogue is arson, high treason, burglary, everything that is illegal or wicked."

William Warner Bishop, in his *Handbook of modern library cataloguing* (Baltimore: Williams and Wilkins, 1924), goes further when he says that "No amount of training and no extent of study can make a person of an habitually inaccurate turn of mind a good cataloguer. Accuracy in transcribing, in compiling notes of authorities, in copying, in everything, in short, is the *sine qua non* of success." Margaret Mann, too, in her *Introduction to cataloguing and the classification of books* (Chicago: A.L.A., 1930, new ed., 1943)—is equally insistent. But let me add a word here to senior cataloguers and librarians whose duty it is to determine the final form of catalogue entries. Never make alterations for the sake of making them or to impose your own style. If you *do* find it necessary to correct or alter, explain to the person concerned why you have done it.

Perhaps a word should be said about the purpose for which a catalogue is provided. Briefly, it is to exhibit the resources of a library, by means of entries, which may be provided under all or any of the following headings: (1) *author*, whether a person or persons, or a corporate body. In certain circumstances an entry may be needed for the editor, translator, musical composer, illustrator, or under any name a reader might reasonably be likely to look under to ascertain if the library had a book by a particular author; (2) *subject*, whether arranged in an alphabetical or classified order; (3) *title*, whether it is considered necessary. In addition, there may have to be cross-references where they will facilitate the use of the catalogue, as well as a description of the book's physical appearance, such as size, pagination, illustrations, date of publication, and if necessary, a list of contents or an explanatory note.

Isadore Gilbert Mudge, of Columbia University Library, has called the catalogue "the most important reference tool in the library." In the same article ("Present day economies in cataloguing," *Cataloguers' and classifiers' yearbook*, 1934) she has given a definition of the purpose

of a catalogue that seems worth wider circulation: "The purpose of a catalog is to provide a tool which will give the reader accurate information on four different points: (1) has the library a given book about which the reader has accurate information on any one of the heads under which a modern catalog code would enter it; (2) description of that book containing all the bibliographic facts that average readers, not bibliophiles, need; (3) full list of books, pamphlets and other separately published works by a given author that are in the library; (4) full list of such separate works, on a given subject, that are in the library."

If this preamble has persuaded the would-be cataloguer that there is more in cataloguing than he thought there was, he will be in a position to receive some elementary instruction in how to begin his work.

First, a word about studying and applying cataloguing codes, most of which make a great mistake in the method of arranging their rules. Those concerned with capitalization, punctuation, imprint and collation, are usually given at the end of the code, and not at the beginning. Before even the simplest book can be catalogued, the cataloguer must have clear and fixed ideas on all these things. Otherwise he may form habits that may be difficult to break away from.

The next thing is the point Mr. Jast has made in his Introduction. The Anglo-American code, with its 174 rules, its supplementary Library of Congress rules and its appendices, is bewildering to the beginner, who, if he tries to master the whole at once will prolong the period that should be necessary to make him a good cataloguer of the "75 per cent of ordinary books." He should therefore confine his attention at first to such books as may be correctly catalogued by the following abridged rules:—

## A SUGGESTED ABRIDGED CODE OF RULES

### IMPRINT

1. The statement concerning the edition is part of the title. Follow this by the imprint: (1) place of publication, (2) name of publisher, (3) date of edition catalogued.

### COLLATION

2. Comprising: (1) number of volumes, or of pages if only one volume, separating sequences by commas, (2) illustrations, separating portraits, maps, plans, facsimiles and diagrams, (3) size, height only except in unusual cases, in centimetres or inches to the nearest half or quarter. The collation might be confined to non-fiction and unusual editions of fiction, figuring in histories of literature.

### CONTENTS, NOTES, ADDED ENTRIES. PUNCTUATION

3. Set out contents of books containing several works or distinct contributions, and add explanatory notes where necessary.

4. Make added entries or references for names mentioned on the title page not used in the heading, for alternative forms of names, for titles, and in cases of doubt.

5. Avoid capitals except for the first word of a title, for names of persons, bodies and places. Follow ordinary English usage.

6. Follow the punctuation of the title-page if there is any. Otherwise follow accepted practice. Give figures in arabic, except for sovereigns, princes, popes, etc.

#### PERSONAL AUTHORS—WHO IS AUTHOR ?

7. Enter a work under the person responsible for its existence, whether writer of the text, illustrator, cartographer, musical composer, editor, or someone else.

Modifications and exceptions: Enter a *commentary* under the author of the work commented upon, unless the work of the commentator is of prior importance. Enter a *continuation* under the person responsible, if it is in the form of an independent work. Enter a *concordance* with the work or author concordanced. Enter an *index* with the work indexed; a *revision* under the author of the original, unless the revision makes it virtually a new work.

8. *Joint Authorship.* Enter under the author first named, followed by the second. If more than two, add to the heading, after the one first named, *and others*. Give these names in a note or in the contents.

#### PERSONAL AUTHORS—PART OR FORM OF NAME

9. Generally, enter modern writers under their family names, compound names under the first part, names beginning with prefixes or having them joined up with the actual name, under the prefix if English, as also in French if the prefix consists of, or contains, an article, and in Italian and Spanish when the prefix consists of an article.

10. Give an author's forenames in full if possible, but omit those not generally used by a writer.

11. Enter under forenames, sovereigns (using the vernacular form), ruling princes, princes of the blood, popes, saints, and persons usually so known.

12. Enter pseudonymous writers under their real names where known. Enter authors who change their names under the earliest names used as writers, reserving the right in popular libraries to use the best-known name.

13. Enter classical writers under the forms adopted in some standard classical dictionary.

#### CORPORATE AUTHORSHIP

14. Regard Governments, Societies and Institutions as the authors of works issued under their auspices or on their instructions. Enter *Government publications*, generally, under the name of the country or smaller community, with departments as sub-headings. A *Society's*

*publications* are, generally, entered under the first word of its name, with reference from any other name by which it may be known, especially from its headquarters. Enter an *Institution's publications*, however, under the place in which it is situated.

#### TITLE ENTRIES, ETC.

15. Enter an anonymous work under the first word of its title (other than an article) when the author is unknown. If the author is traced, make an added entry under the title. Enter the Bible and similar sacred or national books, or parts of them, under their names, as Bible, Koran, Nibelungenlied, etc. Enter a periodical under the first word of its title—unless it is the official organ of a Society or Institution. Newspapers, year-books, directories, etc., are to be similarly entered.

16. Make an added entry for a volume of a series under the name of the series, unless it is known by that of an editor.

17. Give geographic headings in the English form, as far as possible.

18. Give the titles of works in full. If a sub-title is overlong, transfer it to a note between inverted commas, and add *Sub-title*. If a book has more than one title-page, select the most general. Of an engraved or printed title-page prefer the printed one. Of two general title-pages, use the first when they follow, and the second when they face.

The cataloguer should familiarize himself at the outset with the various parts of an author entry and with the functions of each. These are:

*Author*: the person, persons or corporate body responsible for the existence of the work.

*Title*: the name of the work, including any sub-title, as printed on the title-page.

*Imprint*: the statement of the place of publication, publisher's name, and date of the edition. In modern books, the date is often on the back of the title-page, and sometimes, unfortunately, omitted altogether.

*Collation*: an indication of the book's physical form, including the number of volumes or/and pages, illustrations, size, and name of series (if any).

*Notes*: including list of contents, if necessary, bibliographical data, etc.

The cataloguer's first concern then is the author of the work with which he is dealing. This sounds easy, but is not always so.

Nor is this preliminary part of the cataloguer's work finished when he has determined *who* is the author of the book in hand. He must settle what part or form of his name is to be used as the heading. He may have a compound name, he may be one of the few people entitled to be entered under a christian name or a title, the name under which he writes may be a pseudonym, or he may have changed his—

or her—name. He may be one of the ancient classical writers, or a foreign author whose name has to be transliterated.

Assuming that he is now ready to make his main entry, the cataloguer must adopt a definite method of setting it out; he should adhere to this, and write the details in a clear handwriting. An author entry may be clearly set out in some such way as this:

MANN, MARGARET.

Introduction to cataloging and the classification of books. Chicago, American Library Association. 1930.

424p. 20cm. (Half-title: Library curriculum studies, prepared under the direction of W. W. Charters.)

The first source of information in the making of a main entry is the title-page. A preface or an introduction sometimes provides a clue to the author of an anonymous book, and frequently to the date, when it is omitted from the title-page. The list of illustrations should be examined in order to distinguish between the different kinds. Even the cover-title should be looked at to see that it agrees substantially with the title-page. If not, a note to this effect should be added to the catalogue entry, lest the book be overlooked by its would-be reader.

Assuming that a cataloguer is not only concerned with making catalogue entries for a library's books, but with providing and maintaining the actual catalogues, several things need to be carefully considered. The sort of catalogue must be settled in relation to the people for whom it is intended. This is sometimes overlooked by librarians, who often view it from the standpoint of the expert rather than from that of the average user, for a catalogue is provided primarily for the average reader rather than for the bibliographical expert, or even the student, who knows pretty well what he wants.

Shall it then be an author or a name catalogue, a dictionary or a classified one? Shall it be printed, put on cards, or be in loose-leaf sheaf form? When a considered decision has been arrived at, a plan for its compilation and display must be drawn up.

Among the things to be remembered in a library with a constantly changing stock is the necessity for a catalogue capable of being kept up to date, capable of deletions as well as of additions.

Finally, the plan of the catalogue should be settled with reference to the majority of the people likely to use it. This must not be construed as suggesting that there are varying degrees of method and accuracy to be followed in the making of a catalogue of a small library and of a large one. The fundamentals of good cataloguing are the same in both cases. But there may be differences in the details. Public libraries may prefer popular terms to scientific ones, such as shells instead of conchology, wasps instead of diptera, and so on.

There is too, the question of pseudonyms *versus* real names and earlier names *versus* later ones. Most codes require entry under

an author's real name, under an earlier or a later form, and so on. But the efficiency of a catalogue need not be impaired because it is thought desirable to depart from such rules where it is clear that readers will be better served by doing so.

Little has been said here about the other entries to be made for a book in a dictionary catalogue, and in certain cases in a classified one too. These are dealt with later, and are omitted now because the cataloguer's first task is to make a main entry correctly.

Suffice it to say that if the cataloguer must be wary in making author entries, he must be doubly so in making subject entries for a dictionary catalogue and in the compilation of the indexes to a classified one. The titles of books are often a snare to the casual cataloguer. *Bridleways through history*, by Lady Apsley, is not a volume of historical essays, but a history of hunting; nor has *Things ancient and modern*, by C. A. Alington, anything to do with archæology: it is a book on education in public schools. *Green hills of Africa*, by Ernest Hemingway, isn't quite what its title suggests, but deals with big-game hunting in Tanganyika.

## FURTHER READINGS

BROWN'S Manual of library economy: 5th edition, by W. C. Berwick Sayers. 1937.

Division VI gives a general and well-illustrated insight into the subject.

MANN'S Introduction to cataloging and the classification of books. 1943.

Ch. I, The Cataloger as an interpreter of books: Ch. 2, How to read a book technically; Ch. 7, The catalog.

QUINN'S Library cataloguing. 1913.

Ch. I, Introductory, the difficulties of cataloguing a library, etc.

WHEATLEY'S How to catalogue a library. 1839.

Ch. I, Introduction, which explains what a catalogue is, errors concerning it, the need of care, etc.

## PROBLEMS

1. Why is so much importance attached to accuracy in making catalogue entries?

2. What are the component parts of a catalogue entry, and what purpose does each serve?

3. Practise the setting out of main entries by taking four simple books and making the entries for them in the suggested form.

4. What are some of the chief factors to be kept in mind when determining the sort of catalogue to be provided in an ordinary public library of medium size?

## CHAPTER TWO

### MODERN PRACTICE

THE Library Association has in its syllabus a section called "Modern Practice." This does not mean that the rest of the syllabus is taken up with archaic practice belonging to the days when libraries were fewer and outside the orbit of the ordinary man and woman. On the contrary, most of the syllabus deals with aspects of the art of cataloguing as it is practised to-day in different kinds of libraries and as it is applied to different kinds of material. What is meant is a consideration of new views on cataloguing, fresh devices, modifications of accepted practice, and suchlike.

The catalogue has always been recognized as the key to the library; it is known, for example, that there was a catalogue of the Alexandrian library as far back as the third century B.C. The need for such a key cannot be less now than it was then. Indeed, when the increased number of books in numerous branches of knowledge is remembered, plus the greater number of people who can read them, it must be infinitely more necessary.

Agreeing, then, that a modern library must have a catalogue of some sort, what are the essential things about cataloguing as it may be practised in two kinds of libraries: (1) that which "collects" and permanently preserves every book falling within its scope, and (2) the ordinary public library, a large percentage of the stock of which is in a state of flux, if the library is doing its work efficiently.

Between these extremes lie catalogues for libraries of many sorts and sizes, any of which will provide an opportunity for examining the parts of a standard catalogue entry, comprising: (1) author's name, (2) title of the work, (3) name of editor or translator if any, and number of the edition if other than the first, (4) place of publication, (5) publisher, (6) date of edition catalogued, (7) collation, or statement of number of pages and illustrations, and the size in inches or centimetres.

As the key to what may be called an all-time stock, the full catalogue entry will include all the foregoing particulars. The purpose and necessity of some of them are so obvious as to be beyond argument. Such, for example, as the author's name, the full title of his work, the name of the editor or translator of a special edition, the date of the edition catalogued. But each of the other items has its purpose and value to some student or researcher. It is true that many quite reputable catalogues omit more or less of this information, usually because printing costs render economies necessary. Here lies one of the advantages of the modern card or sheaf catalogue, in neither of which does it take more space to give full details than to give meagre ones, and very little more time.

At the same time it may be argued that in cataloguing for a modern public library the circumstances are such that it is a waste of time and labour to give full bibliographical entries. The items usually regarded as unnecessary are those relating to the place of publication and the publisher's name, and to the collation, or physical form of the book. It may as well be conceded right away that catalogues of public libraries would not be rendered less useful by their omission in the case of fiction and ephemeral non-fiction. But they can be usefully retained for books that reasonably claim permanence or semi-permanence. A statement of the size, for example, of the number of pages, of the presence of illustrations, and even the publisher's name, gives some idea of the sort of book a reader may expect to get.

Many librarians think it a waste of time to give the details in any circumstances, arguing, for instance, "that the student who wants close detail of pages, size, and the variety of illustrations is a very rare bird indeed." Writing of the detailed imprint and collation the same writer says: "A few students perhaps take notice of them, but are you to run up your costs for the exceptions?" Maybe it is even worth while to do that!

One view that may be accepted is that where a dictionary catalogue is in use, and a differentiation is made as between main and added entries, the subject entry should be the full entry rather than the author entry, because readers who want to know if the library has a book by a particular author are answered by the briefest particulars, whereas those who want books on any branch of knowledge will be helped by the fullest possible particulars. Here are two entries from a modern dictionary catalogue, in which the author entry is brief, but sufficient:

ABRAHAM, HERBERT. Asphalts and allied substances. 3rd edition. 1932.

whereas under the subject we get:

ASPHALT.

ABRAHAM, HERBERT. Asphalts and allied substances: their occurrences, modes of production, uses in the arts, and methods of testing. 3rd edition. 1932.

This differentiation is done away with in the increasing number of catalogues in which the "unit" system is adopted, under which every card is a replica of the main entry card, with the appropriate subsidiary entry typed at the head.

Modern fiction may be sufficiently catalogued in public library catalogues in such brief form as:

AUTHOR ENTRY.

FRANK, LEONARD. In the last coach; short stories.

TITLE ENTRY.

In the last coach; short stories, by Frank Leonard.



Modifications of this sort may be desirable in view of local circumstances, and can do no harm. What is necessary, however, is an endeavour to secure some uniformity in names and forms of names used as headings. When every library was a self-contained unit, variations did not matter as they do to-day when some attempt is being made to co-ordinate the library service by means of regional library bureaux and the National Central Library, because it is difficult to compile union catalogues with so many divergent methods in use. For example, the editor of one such catalogue found *Mahatma Gandhi: his own story*: ed. by C. F. Andrews, entered variously under:

Andrews, C. F.  
 Andrews, Charles Freer.  
 Andrews, Charles Freer, *ed.*  
 Gandhi, *Mahatma*.  
 Andrewes, C. F.  
 Ghandi, M. K.

while Emily Constance Cook, wife of Edward Tyas Cook, who received a knighthood nine years after his wife's death, appears under:

Cook, Emily, *Lady*.  
 Cook, E. T., *Mrs.*  
 Cook, *Mrs.* E. T.  
 Cook, E. T.  
 Cook, *Lady* Emily Constance.  
 Cook, *Mrs.* Elsie Thornton.  
 Cooke, E. T.  
 Cook, *Lady* E. T.  
 Cook, *Mrs.* Emily.  
 Cook, Ernest Thomas.  
 Cook, *Mrs.* Ernest Thomas.

Discrepancies also arise through:

(a) Error in transcription, such as Brown for Browne, Brunton for Brinton, initials copied wrongly or given in wrong order; (b) the use of full christian names in some catalogues and of bare initials in others, and the mixed practice in regard to family names and titles; (c) the entry of dictionaries, encyclopædias, and anthologies, sometimes under the title, sometimes under the editor; of biographies, sometimes under an author, sometimes under an editor, and at others under the biographee; and of concordances sometimes under the editor and sometimes under the author concordanced; (d) the variant practices concerning pseudonyms and real or best-known names, compound names, and suchlike.

Apart from such fundamental differences, it is to be feared that the general standard of cataloguing is not as high as it was some years ago, even in matters of simple accuracy. It is, for example, inexcusable that Bailey should be written instead of Barkley, or Baikie instead of Blaikie, errors actually found in library catalogues.

Leaving aside these broad questions, it may be well to re-examine such elementary questions as: why must a library have a catalogue at all, what should it set out to do, what should its entries include, and what form should it take?

The first question has been answered by referring to it as the key to the library. Without it the library ceases to be a true library, and becomes at best a semi-organized mass of books. Even shelf classification cannot take its place completely. If anybody doubts this, let him go into a strange library for anything except possibly a novel, and try to find out, without the aid of a catalogue, what books that library has by, say, Lord Avebury, Beverley Nichols and E. V. Lucas. Call it a catalogue, a finding list, or what we will, the necessity for something by which enquirers can discover the resources of that library, should be patent to all. Indeed, so far from a catalogue being unnecessary in a modern lending library, it is even more necessary than in a reference library, because many of the books are not there to speak for themselves.

Assuming that most are prepared to admit the necessity for a catalogue, we may ask: What should it set out to do? This has been stated so many times that we hesitate to repeat it, but yet we must. The perfect catalogue sets out to answer at least four questions: (1) Has the library a book or books by this or that author? (2) What books has it on this or that subject? (3) Has it a book with such-and-such a title? (4) What volume has it in a given series of books? To these very hackneyed questions others might be added, but they will receive attention elsewhere.

There are comparatively few modern catalogues that answer all these questions completely and easily. The first is answered by the main or author entry, the most essential of all the entries. Where a classified catalogue is provided, the functions of the author catalogue are fulfilled by an author index, or by a separate author or name catalogue.

The second question is answered by means of a subject catalogue, whether of the dictionary or of the classified form. Each does it in different ways, and each has its own peculiar advantages and disadvantages.

Most public library catalogues are able to answer both these questions, but fewer answer the third and fourth to the same extent. There are definite circumstances in which title entries may be reasonably expected and provided, as explained in chapter 9. Most libraries have too few title entries in their catalogues in these days when enigmatic titles are the general order.

Series entries have their value, but are not as important as the other three, and the difficulty of providing them is increased in these days, when so many books are in some series or another.

It is in regard to what a catalogue entry should include that the widest differences of opinion occur. A full entry will give the author's complete name, and the other details already enumerated. This is the style of main entry to be used in catalogues of permanent collections and in those used by considerable numbers of students, and it is the one to be practised for examination purposes. Medium or short catalogue entries, frequently found in public library catalogues, will

omit certain of this information, but should retain sufficient to enable an author and his book to be clearly identified, and to make one edition distinguishable from another. As a general rule, where a title is abbreviated, the abbreviation should not be effected by omitting its first words, except possibly the articles a, an and the.

One of the needs in public libraries is for more analytical cataloguing, because there is an increasing number of books, the value of which is partially lost through the absence of such entries: composite studies of philosophical, religious, and economic subjects, and many others. There are at least three reasons why more of this work is not done in British libraries. One is that some librarians are slow to appreciate the wealth of information that lies hidden in their libraries; a second, that cataloguing has often to be done by the staff in between other duties, which nearly always means that the work is scamped and entries restricted to their minimum. A third reason is that analyticals bulk card and sheaf catalogues to an embarrassing extent, and as the average British library has no separate catalogue enclosure, outside, but adjacent to, the space reserved for books, the number of entries has again to be restricted. Fortunately, a lot of this sort of work has been well done in book form by such firms as the H. W. Wilson Company, but there is still room for a lot more.

A few librarians have gone further than suggesting a simplification of methods. They have advocated selective cataloguing, and practise it to the extent of omitting altogether entries for fiction and juvenile books. Sheffield, for example, has drastically curtailed its cataloguing, and James Cranshaw, the chief librarian of Hull, has collected some data respecting the position of cataloguing in Great Britain, some of which was printed in *The Library assistant* for February, 1934.<sup>1</sup> I am indebted to him for further information, based on replies to a questionnaire addressed to eighty-nine of the larger municipal libraries, listed in the 1927 *Public libraries committee report*.

First, with regard to the vexed question of "fiction," it was ascertained that seventy-five libraries made author entries for adult and juvenile fiction, that two made author entries for adult fiction but not for juvenile fiction, and that five did not catalogue fiction at all. Fifty-seven libraries also made title entries for adult fiction, and fifty-one made them for juvenile fiction. One library had the curious habit of omitting the title entry at the central library, but not at the branches. Only seven of the libraries appeared to use the subject entry for adult fiction, but fourteen used it for juvenile fiction.

Some idea of the amount of cataloguing that goes on in libraries may be gained from the fact that in one year eighty-four libraries catalogued 370,000 volumes of fiction, and prepared 610,500 cards or slips for them. These libraries discarded 276,000 volumes, which,

<sup>1</sup> Economies in cataloguing methods.

theoretically, involved the withdrawal of 455,400 catalogue entries. But doubtless many of the discarded books were replaced, thereby reducing considerably the number of withdrawn entries. Mr. Cranshaw has estimated that 60 per cent. of the stock of a municipal library, mostly fiction, is constantly changing; it is on this ground some librarians regard it as a waste of time and materials to catalogue fiction and ephemeral literature. But the view does not find universal acceptance, though there is everything to be said in favour of simplifying the cataloguing of such books. Selective cataloguing is discussed further in chapter 12.

Forty-eight of these catalogues were on cards, twenty-one partly on cards and partly in sheaves, and thirteen in sheaves alone.

Something may be said here about the desirability of providing subject headings for various types of fiction, as sea stories, detective stories, Western stories, historical novels, and so on. Some libraries not providing such headings, group fiction on the shelves under similar headings, or use code letters on the backs of the books as D—Detective, H—Historical, W—Western, and so on.

Borrowers who refuse to read any other than a particular type of novel appreciate these concessions, but whether it is good librarianship, or good for the reader himself, to facilitate this sort of specialization is outside the scope of our subject.

#### THE USE MADE OF CATALOGUES

One of the difficulties experienced by public librarians is to persuade readers to use the catalogues provided for them at the cost of much time and trouble. It is unfortunate but true, that comparatively few people use them at all, or to a very small extent. Sheffield tested the use made of its non-fiction catalogues over a single week, and it was found that at the Central library and five of the branches, only 646 consultations were made out of a non-fiction issue of 6910, roughly 9 per cent. No fiction catalogues are provided, and only 46 enquiries for specific books were made out of a fiction issue of 28,041.

The use made of catalogues in junior libraries was even less, and the librarians of those departments are of opinion that the absence of fiction catalogues, so far from affecting adversely their work, tends to improve it by bringing children into closer contact with the children's librarians.

Of the 401 people who used the catalogues at the Central library, 103 referred to the classified part, 157 to the author index, and 141 to the subject index. It was also noticed that many borrowers went direct from the subject index to the shelves, without consulting the classified catalogue. This, coupled with the fact that at least 25 per cent. of the non-fiction stock belonged to popular non-fiction such as wireless, cookery, sports, hobbies, and suchlike, where the author was, usually, of little account, the reader being only concerned with getting "some" book on his subject, led to a further enquiry as to whether

it was worth while to catalogue these books individually by subject, if a general subject index reference to the shelves met the needs of the majority of enquiries for books on such subjects, bearing in mind that most of the books are worn out quickly or superseded by others.

### THE SHELF REGISTER AND THE CLASSIFIED CATALOGUE

The question whether a shelf register is necessary where a classified catalogue is in use has often been discussed with no satisfactory results. It was found in connexion with this enquiry that twenty-four libraries reported the existence of a shelf register for non-fiction as well as a classified catalogue, and the same number reported the abolition of the non-fiction shelf register. Seventy-seven of the libraries circularized catalogued fiction by author, and forty of them had an author shelf register besides.

Maybe the shelf register belongs to library administration generally rather than to cataloguing in particular. But, speaking personally, one would sooner give up the shelf register than even a section of the catalogue, for there are other means of providing stocktaking machinery in these days.

### FORMS OF CATALOGUES

It is interesting to know that of the eighty-two libraries replying to Mr. Cranshaw's questionnaire, forty-five use the classified catalogue and twenty-six the dictionary. Seven use both forms, and the remaining four are experimenting with one or other of the two in addition to the one now in use. These figures suggest that the dictionary catalogue is less used to-day than it was, say, thirty years ago, and yet many librarians who have had experience with both forms hold that it is the only one suitable for public library use. For example, one tells me that "I have found at—, that a dictionary catalogue is definitely used and understood by readers. I have worked in four other libraries where classified catalogues were used and never there encountered a layman who really understood their intricacies."

Personally, I feel that a good deal too much has been made of the alleged intricacies of the classified catalogue, but then, I, too, may be biassed! As is pointed out in my little book, *Libraries and librarianship in America* (Grafton, 1936), the dictionary catalogue is in almost universal use in the United States, though there have been signs during the past few years of a changing view. And this in the country that has given us most of our classification schemes!

The day of the printed catalogue has gone, partly, because it was always uneconomic, and librarians are wiser in their methods of spending, and partly because of the constantly changing stocks of modern libraries. Its place has been taken by the card and shelf catalogue, supplemented by the bulletin, and cataloguers who are concerned with making card catalogues will find much information and sound advice in *Style in card cataloguing*, by James Ormerod. There is now

a feeling that even the bulletin does not reach a sufficiently large number of fresh people, and that better publicity value can be obtained through the use of attractive brochures confined to comparatively few books, sometimes a miscellaneous collection, sometimes on a specific subject. If those librarians who have experimented with such brochures have done nothing else, they have at least done much to raise the standard of printing used for library publications.

It is difficult to dogmatize on controversial questions, and it is suggested in chapter 12 that a solution to our cataloguing problems may lie along the lines of selective cataloguing, but whether this should apply in a lending library is very debatable. The opinion of most librarians is that *all* the books in a lending library should be catalogued, but in view of the ephemeral nature of a proportion of its stock, there is a case for meting out different treatment; not all books deserve or require the same measure of fulness in their treatment. Most fiction for example can be adequately catalogued under author and under title in the briefest possible way, but always with the accuracy that is essential to all cataloguing. The same applies to much modern non-fiction.

Before coming to any decision involving drastic changes in accepted practice, it must be remembered that a library appeals to many types of people. There is the person who merely wants something to read, sometimes for pure recreation, sometimes for improving his knowledge of a subject, although he may not be a student in any orthodox sense. He would probably not be greatly inconvenienced if there was no catalogue at all. Then there is the more serious man who wants something definite, and may find occasional use for both author and subject catalogue, and there is the genuine student pursuing an extensive course of study, to whom a full catalogue will be almost essential.

The advocates of loose cataloguing methods err in remembering that there is the type of reader who just wants "something," and in forgetting the fewer but more important number who want definite guidance and information on books; our standard should be fixed by the second and not by the first.

In their interesting book, *Library stock and assistance to readers* (Grafton, 1936), the brothers Lionel and Eric McColvin made an apt statement that merits wider circulation. Writing of reference library cataloguing they say:

"Upon the cataloguing of the [reference] collection much will depend, particularly when a considerable proportion of it is not on open shelves. Reference work, however, calls for a type of cataloguing which has not been fully developed—which, indeed, must be so expensive that we can only expect it to grow gradually. The fact remains, however, that in reference work the book cannot remain a unit: we cannot be content to know its author, title and main subject: we must know as much as possible about its contents, which may be varied and useful in many different ways. Therefore composite works should

be fully analysed and ample subject cross-references provided; the entries should give information on contents, mention bibliographies, etc. Whatever may be said for 'popular' cataloguing for a lending library it is a mistake to sacrifice any of the advantages of detailed, scientific cataloguing in the reference library in any vain effort to make things easy for the general public. The general public can best be served by the staff; but the expert research worker and the staff cannot be served by an inefficient tool."

Little has been said about modern practice in America, partly because American cataloguing is set on more fixed lines than our own. Nearly every American library follows the Anglo-American code, if only because participation in the Library of Congress scheme of printed cards renders it necessary to do so. On the whole, the importance of good cataloguing is held in greater esteem in America than with us. This may be due partly to the American's traditional love for elaborate machinery. If it is not that, then we must consider whether the average American user of a library is not a much more intelligent person than the average British user is reputed to be.

This edition appears during wartime. It is within my recollection that the last war had repercussions on cataloguing, which can hardly be less in the present one, if only as a result of the shortage and deterioration of materials, and the necessary transference of trained personnel to even more important tasks than cataloguing books. It is easy in such circumstances for catalogues to become ragged, and for cataloguing to suffer in detail and in quality. We can only hope that during this time catalogues will be maintained as accurate records of libraries' stocks, and that as far as possible every precaution will be taken to see that when the war is over it is not necessary to spend time and money in making good inaccuracies and deficiencies that can be obviated with reasonable care. Avoid resorting to such expedients as entering more than one book on a card or page: the amount of work involved later will be very great. If materials become too bad or too difficult to get, consider using the backs of good quality old cards, or of using the inferior cards or other material for the more ephemeral additions. Remember always, that the catalogue is a library's most important record.

Much of this chapter is controversial, and although it bears out the experience of many librarians, whether some of the views expressed are wise is a matter for grave consideration.

Here are two divergent American views on the object of saving time and money on cataloguing and its auxiliaries; one is to free the money and time for other purposes, such as more books or more personal service, the other is the view expressed by Isadore G. Mudge in this statement: "Economy in cataloguing is economy that actually saves expense in money or time on the library budget as a whole, and does not merely save this expense in the catalog department to transfer it to another department or to some future time."<sup>1</sup>

<sup>1</sup> *Catalogers' and classifiers' year book*, 1934.

Most British libraries would subscribe to the first view rather than to the second because they have never been in the position of being able to get enough money for books, and have been able to get scarcely anything for the development of personal service after administrative expenses have been set aside.

But there would be general agreement as to the desirability of effecting economies if it could be done without impairing the efficiency of the catalogue and, *ipso facto*, the library service to students.

Miss Mudge enumerates nine groups into which proposed economies usually fall:

(1) Simplification of cards by the cutting out of some information called for by full cataloging codes.

(2) Utilization of co-operative cataloging by the use of printed or other duplicated cards.

(3) Reduction in the number of cards for a given book.

(4) Simplification or other cutting down of subject headings.

(5) Reduction in the amount of cataloging research.

(6) Cutting out altogether certain records formerly deemed necessary in a catalog department.

(7) Omission or reduction of analysis.

(8) Omission of full cataloging for certain types of material—e.g. giving author entries only for older works, pamphlets, et cetera.

(9) Giving full information about a book on main entry card only.

She goes on to show how every sort of information usually given in full cataloging has its purpose and its enquirer. It is true that she approaches the question from the angle of the reference librarian, but that should not seriously affect the issue as students must require access to all the catalogues which the library provides. She even goes so far as to defend the retention of the usually ignored collation, and quotes examples of cases where its presence has been of invaluable assistance.

The McColvin Report has a good deal to say about cataloging in British Libraries, both as to its present position and as to its future possibilities. In regard to the present he is more scathing than most of us would dare to be, but we deserve it! "Considering the attention which has been paid to cataloging in our professional education it is both surprising and disturbing to note the poor quality of the majority of the catalogues provided in urban and county libraries. One or two places do not appear to have any at all; other catalogues are admittedly incomplete or undergoing 'revision'; of the remainder the majority are little better than brief indexes to the available stocks. . . . The reason for this inadequacy is easy to find. To provide and maintain a good catalogue is expensive and at present beyond the resources of the average library. . . . One is forced to the conclusion that it is uneconomic and impracticable for each library to compile and provide its own catalogue. There should be established a national cataloguing department which will do the work once and for the benefit of all libraries."



He develops the theme in another chapter, urging the setting up of an efficient national organization for central cataloguing for all he is worth, not only for efficiency's sake, but as a real economy. Like myself, however, I sense that he sees little hope of it happening unless and until somebody compels us to do it, or does it for us. He goes a lot further than the actual cataloguing of new books, however, and sees in such a project a means of disseminating bibliographical information generally.

### FURTHER READINGS

Articles, some of them written, we suspect, with the authors' tongues in their cheeks, appear from time to time in the professional journals, and important cataloguing innovations are noted year by year in the British Library Association's *Year's work in librarianship*, and in the American Library Association's *Catalogers' and classifiers' year book*.

### PROBLEMS

1. What advantages and disadvantages do you see in omitting to catalogue fiction and juvenile books?
2. Draw up a scheme of rules designed to simplify the cataloguing of lending library books.

## CHAPTER THREE

### VARIOUS FORMS OF CATALOGUES AND THEIR PURPOSES

#### THE AUTHOR CATALOGUE

It is generally accepted that the author catalogue, or some variation of it (whether it be an author catalogue pure and simple, the author entry in a dictionary catalogue, or the author index entry to a classified one), is supreme in value and importance, because it is the only catalogue from which a reader can be perfectly certain of ascertaining whether a library has a particular book, assuming that he has the author's name correctly, for the author's name is the one indisputable thing about a book. There may be differences of opinion as to the name of the subject one should look under, titles of books are vague, and frequently distorted out of recognition; one has only to look down the pages of a Readers' Suggestions Book to discover how true this is. But about the name of an author there can be little room for difference, provided references are made from possible alternative forms of name, such as from the first or second part of a compound name, from the pseudonym to a real name, or from a real name to a "best-known" one, from a title to a family name or vice versa, and so on. There is, too, a certain value in being able to find all an author's books together instead of having them scattered throughout the catalogue, according to the incidence of their subject or form.

For these and other reasons, cataloguers have always felt justified in giving the author catalogue first place, and no library is complete without some form of it. Admittedly the number of questions it can answer is limited, hence most libraries provide subject and other entries as well. Even the British Museum, which possesses one of the finest examples of a printed author catalogue, also provides an equally valuable *Subject index*. The London Library provides something of the same sort.

#### THE NAME CATALOGUE

A useful variation of the Author Catalogue is the Name Catalogue, which is arranged in a single alphabet of authors and of people written about, whether biographies or descriptions and criticisms of their work. To this extent, it may be regarded as an author catalogue and a subject catalogue of individuals combined. It will contain, for example, the works of Wagner, and books written about him and about his music. It will contain entries for the works of Ruskin, for his lives, and for criticisms of his theories of life and art. Within its limits, it is a catalogue of great value, and one that may be used to

advantage in conjunction with a classified catalogue, taking the place of an Author Index.

### THE DICTIONARY CATALOGUE

The second variety is the well-known Dictionary Catalogue. It appeals particularly to people who want very specific information, or who are not pursuing a detailed investigation of a wide branch of knowledge. The gardener who wants books about roses only, or the woman who is interested in leatherwork and in no other handicraft, can be served quickly, simply, but partially, by this catalogue, whereas the student of astronomy in all its ramifications will be better served by the classified catalogue, as too will the all-round gardener or handicrafts woman.

It takes its name from its arrangement, which follows the simple alphabetical order of any dictionary, and for many years it was the commonest form of catalogue to be found in public libraries. It is still widely used in Great Britain and in the United States, and I found it in almost every American library that I visited in 1935 and 1937. American opinion seems to be wobbling on this matter, however, judging from two articles in *Catalogers' and classifiers' year book*, 1939, by Amy F. Wood and Hazel Dean, called respectively: "The Large Dictionary Catalog faces der tag," and "Shall we divide our catalog vertically?" followed by yet another by Seymour Lubetzky: "Crisis in the catalog," which concludes significantly, "A new page in the history of the catalog is about to be turned."

The reason for its long-maintained popularity is that it is said to be so simple to use. Just as anyone who can spell may use a dictionary intelligently, so may one use a dictionary catalogue. It is only necessary to turn up the desired name, subject or title, and there will be found, either an entry for the book, if the library possesses it, or a reference to some other heading under which the entry has been made. This sounds delightfully simple, and in many cases it really is, and satisfies the needs of "the man in the street," and of some students too. The fact that one can use the catalogue right away has a certain appeal. But it is not always so simple if one wants to do something more than make a casual reference.

It is often urged in favour of the dictionary catalogue that the user needs no knowledge of the classification scheme employed. But need the user of the classified catalogue have any such knowledge if he doesn't want to be bothered? In nine cases out of ten users have little or none.

The basic principle of the dictionary catalogue, as far as subject entries are concerned, is that an entry shall be made under the name of the specific subject treated. This principle is at once its strength and its weakness, as can be shown by simple examples.

A reader going to Italy will certainly want to see what books the library has on Rome, but he may be going to Florence, Venice and

Naples as well; he will want to see some general guides to Italy too. If he is using a dictionary catalogue, it will be necessary to consult all these headings—and possibly others—in widely separated parts of the catalogue before he can ascertain the library's complete resources on all these places. The dictionary catalogue depends ultimately for its success on an elaborate scheme of cross-references, which is often incomplete; and even if it is, the process is likely to become wearisome, and there is always the possibility of missing one or more vital headings.

It should, however, be made clear that no single form of catalogue can give a completely satisfactory collocation of subjects as it is called. People interested in Rome, for instance, must look in many places in a classified catalogue to find all their sources of information. They must look in religion for the history of the Papacy, in literature for the works of the classical writers, in ancient history, in modern history and in geography. The advantage is not therefore altogether on the side of the classical catalogue.

Some readers may consider that the dictionary catalogue is being condemned as having faults that are largely imaginary. Hence it must be made clear that no form of catalogue is perfect, but personal experience with this particular catalogue has revealed many real shortcomings. On the surface it appears to be perfectly simple; for casual enquiries it serves tolerably well; and it must be admitted that a large proportion of the references to our catalogues are extremely casual. But for those readers who are concerned with a subject in all its ramifications, the dictionary catalogue is more difficult to use, slower in yielding information, and less satisfactory in its results, than the classified form.

Here we are at variance with such a recognized authority as the late J. Henry Quinn, who had long experience with this catalogue. In Quinn and Acomb's *Manual of cataloguing and indexing*, he says of the dictionary catalogue, that "In a correctly compiled 'syndetic' (i.e. connective) catalogue, however, this separation of subjects presents no difficulty to users of the catalogue, as the subject entries are interlinked by means of references from the name of one subject to that of another if synonymous (the 'see' reference) or from general or allied subjects (the 'see also' reference) in a descending scale (rarely from the lesser to the greater), in order that the whole resources of a library upon any given subject in all its aspects may be fully ascertained." It is against this scheme of cross-referencing that our complaint is lodged. Even where it is done thoroughly, the process of tracing a subject is bound to become wearisome and confusing.

One thing, however, must be made clear. While it is true that the dictionary catalogue does not follow a systematic order in the same sense as the classified one, it must not be assumed that it does not follow a system, because it does. It *does*, for instance, group like subjects together, within limits, which limits are governed by the incidence of the word used for the heading, as in the case of Rome; and it does

co-ordinate a series of subject entries by its system of cross-references. A good deal can be done too by the inversion of subject words and by other means to bring about a still greater collocation of subjects. Instead of putting books on Life, Marine, Fire and other insurance under their adjectival forms they can be grouped under the substantive word, with subdivisions, as:

INSURANCE. *Fire.*  
                   — *Life.*  
                   — *Marine.*

Some care must be exercised in doing this, lest the fundamental specific subject principle be nullified.

I think it is fair comment to say that the dictionary catalogue reached the height of its popularity in this country in pre-open-access days, but with the coming of shelf classification came the classified catalogue. Years ago, Glasgow issued some of the best examples of the printed dictionary catalogue, in which, contrary to the usual practice, references were made, not only from general heads to specific ones, but from specific heads back to general ones. A single example will show at once how thoroughly this was done, and how difficult it must have been to use the catalogue to full advantage.

## SCIENCE

[Here followed the entries for books on Science in general.]

*see also* Astronomy, Biology, Botany, Chemistry, Geology, Mathematics, Meteorology, Natural History, Palæontology, Physics, Soap-bubbles, Zoology.

At the head of the entries for books on Botany, for example, there is a reference: *For list of other branches of science, see SCIENCE*; and at the end of the entries for the general books on Botany, a further reference to its specific forms:

*see also* Algæ. Ferns. Fungi. Grasses. Mosses. Roses. Seedlings.

And yet again, under any of these specific headings there is a reference back to the general head, as:

**Roses.** *For list of other subjects in botany, see Botany.*

The controversy about the merits of dictionary and classified catalogues has been so heated that scarcely any time has been left to consider whether the advantages of systematic and alphabetic order might not be usefully combined. The dictionary catalogue disregards class numbers in its arrangement, and arranges solely by letters, while the classified catalogue arranges its entries in an order called "logical," though the use of the term is not a happy one, because an alphabetical arrangement can scarcely be called "illogical."

Might there not be some value in attempting to secure the advantages of each by using a dictionary catalogue, coupled with a systematic order on the shelves? This is actually done in many libraries,

and by such means all parties might be satisfied. The man who wants a book on Chess will find an entry for it in the dictionary catalogue under C; on going to the shelves he will find it there, alongside books on other games. It should be noted too, that while a classifier determines the place of a book on a shelf by the class symbol assigned to it, the dictionary cataloguer does not necessarily determine its place on the shelf by the subject heading adopted.

### THE CLASSIFIED CATALOGUE

The Classified Catalogue arranges its entries in a systematic order of subjects, the order usually being that of the classification used for the arrangement of the books on the shelves. Its value depends largely on the soundness of this classification, and on the extent to which subjects are collocated in that scheme. A bad or inconvenient classification scheme may result in a bad or inconvenient classified catalogue. as, for instance, where some books on gardening are placed in one class, and others in a different one.

It is sometimes urged in favour of the classified catalogue that, leaving out of account added and analytical entries, author and subject index entries, a book requires only a single entry, under its subject, which becomes the main entry, as against at least two, one under its author, another under its subject, plus a probable reference, in the dictionary catalogue. This is somewhat misleading, as whatever added and analytical entries are appropriate to a dictionary catalogue are equally so to a classified one. The main entry is precisely the same in both forms, a reasonably intelligible if abbreviated entry must be made in the author index, there must be adequate indexing and referencing of subjects, and the case for title entries in a dictionary catalogue is no less urgent in a classified catalogue.

An advantage possessed by the classified catalogue is that the main entry not only falls under the subject with which a book deals, but it falls in close proximity to entries for books on related subjects, whether they be wider or more specific ones. This gives what is called a logical or systematic order. It is no longer necessary to look under I for books on Italy in general, under R for those on Rome, back to F for Florence, and on to V for Venice. They, with those on Assisi, Genoa, Naples, and other places, will be found together in a little group of their own.

It is necessary, however, to be perfectly fair in discussing this difference. The classified catalogue does not bring together *all* the material on any subject; no kind of catalogue can do that satisfactorily and completely. It brings together all the books on Italian history in general, and on specific periods and cities, but for those on geography, literature, art, political economy, and so on, the enquirer must look under other heads. Some of these separated headings *are* actually brought together in the dictionary catalogue, as may be shown by two simple examples:

In the Hampstead dictionary catalogue, under Italy we get the following subdivisions:

- Description and travel
- Army
- History
- Language
- Literature
- Mythology and folk-lore
- Religion
- Social and political
- Miscellaneous

which, in a Dewey catalogue, would be distributed among classes 2, 3, 4, 7, 8 and 9.

An even better example is provided in the British Museum *Subject index*, where, under England, we get the following, which in Dewey are relegated to different parts of classes 2, 3 and 9.

- England
  - Antiquities
  - Army
  - Church of England
  - Churches
  - Colonies and Dependencies
  - Constitution and Government
  - Court
  - History
  - History, Ecclesiastical
  - Law
  - Navy
  - Nonconformists
  - Parliament
  - Politics
  - Population
  - Royal Air Force
  - Social Life and History
  - Topography
  - Trade: Finance: Taxation.

The success of the classified catalogue depends largely on an explanation of its arrangement, and on its indexes, which must be provided for authors—where there is no author catalogue—for subjects, and sometimes for titles. Lack of index entries, and bad indexing of subjects and their synonyms, are as fatal to the successful working of this catalogue as bad and inadequate referencing are to the dictionary form. A subject index should be flexible, entries or references should be made freely under subjects and their synonyms, and care should be taken to see that new ones are embodied. Chapter 16 deals with this at greater length.

The common criticism of the classified catalogue is that it is too complicated for the ordinary man to understand. If true, it is a poor compliment to what is called average intelligence. It is not really difficult to use, and does not necessarily involve a deep knowledge of the classification, but it *does* set in motion some sort of psychological opposition in many minds.

One of the difficulties catalogue makers experience, and especially

makers of classified catalogues, is that of persuading readers that a classified library and a classified catalogue are not precisely the same in what they contain; this again is dealt with in chapter 26. The first houses the concrete objects called books, while the second houses written descriptions of them. The classified catalogue is a replica of the classification, but with additions, in the shape of added and analytical entries, cross-references, explanatory notes and suchlike. To repeat a fundamental statement: a book, being a concrete object, can go in one place only in a library, however that library may be arranged, but the *idea* of a book may be repeated to any desired extent, by cards, by lines of type in a printed catalogue, or by typewriting in a sheaf catalogue. It may be represented under its author, under its title, series, and main subject, while further entries may be made as they appear to be necessary. Nor is the cataloguer limited to entries for whole books: he may record parts of books by means of analytical entries.

A word about references may be appropriate here, although they are dealt with more fully elsewhere. There are two kinds, the *see* reference, from some heading under which no entries are made, as from Flying to Aeronautics, or from Zoology to Animals, and the *see also* reference, from one heading to some co-related heading, as from Surrey to Croydon, Guildford, etc., or from Political Economy to Capital and Labour, Free Trade, etc.

There is an idea that while cross-references are necessarily made in a dictionary catalogue, they are unnecessary and certainly not usual in a classified one. This is an entirely wrong notion. They may not be necessary to the same extent, but they *should* be used sometimes, as, for instance, from the economic aspects of such subjects as railways and coal-mines to their technical aspects, from building to architecture, from the history of a country to its geography, and so on.

In the days of the printed dictionary catalogue, it was usual to find the references to related subjects at the end of the entries. For instance, following the list of books on Surrey, there would be some such reference as: For books on parts of Surrey see under names of towns, as Croydon, Guildford, Richmond, etc. But to put them there in the case of a card catalogue is to run a risk of their being overlooked. They might be more usefully put on the appropriate guide or better still perhaps, on a differently coloured card. But it is very difficult to get readers to see anything!

Just as there is confusion as to the respective functions of a catalogue and of a classification, so there is confusion between the catalogue and the shelf register. It is sometimes stated that a shelf register may be used as a catalogue because it is arranged in the same order as the books on the shelves. This is true up to a point, but a shelf register is compiled primarily to facilitate stocktaking, and all it does is to show a book's place on the shelf, the number of copies possessed, and the fact of its presence or absence at the last stocktaking. Titles are usually brief, and no analyticals, added entries or cross-references are



included. It is possible, however, to make the classified catalogue serve the purposes of a shelf register, and it actually does so in many libraries, resulting in the saving of one record and in the time and expense of making it.

Good modern examples of the classified catalogue in printed form are few and far between; it usually exists in sheaf form or on cards. In 1929, however, and again in 1934, Glasgow provided an excellent one in its *Union catalogue of additions to the Libraries, classified, annotated and indexed*, from which the following specimen is taken:

914.436. PARIS

Lucas (E. V.). A wanderer in Paris. 1907. Col. ill.  
*Author index:*

Lucas (Edward V.).  
 Wanderer in Paris. 914.436.

*Subject index:*

Paris. Description. 914.436.

There are several things about this catalogue worth noting. It is a union catalogue of all the lending libraries, and is arranged by Dewey. Individual biography is retained at 920 and arranged alphabetically by names of biographies. Fiction in foreign languages is collected at the appropriate literature number, French at 843, and so on, while English fiction is arranged in a separate sequence at the end. There is a useful index of titles, containing "in alphabetical sequence, titles which are not self-explanatory, also titles of books of poetry, drama, essay, fiction, and other imaginative literature." The indexes of authors and of subjects are contained in a single alphabet, and include entries for biographies and people written about.

Newcastle-upon-Tyne has provided good examples of the classified catalogue in a series of class lists, and from America we have had such fine ones as the Pittsburgh and the A.L.A. catalogues. These, and many more are referred to in chapter 25, dealing with the history of catalogues and cataloguing.

The advantages of the classified catalogue may be summarized roughly as follows: (1) it reproduces the systematic order of the classification scheme in use on the shelves; and there are few who will dispute the advantages of such order, though it is probably more pronounced in a lending library catalogue than in a reference library, where the books are all on the shelves to speak for themselves, though unfortunately a multiplicity of sequences often makes things difficult; (2) it gives a wider survey of the respective fields of literature, as, for example, of the sciences and the arts, etc.; (3) it reveals, in a striking manner, the strength and the weakness of a library, not only in its specific subjects, but in its broad classes as well. There is nothing so easy as to build up, more or less unconsciously, an unbalanced library. This is, in fact, one of its most valuable features; (4) if printed catalogues are provided, they may be produced in groups of related classes, as philosophy and religion, etc. County libraries do a

good deal of printing on these lines, as will be seen by reference to chapter 21; (5) where cards are used separate catalogues may be provided for authors and for subjects, for fiction and for biography, with the result that more people will be able to consult the catalogues at a time, though, on the other hand, it must be admitted that a multiplicity of catalogues, like a multiplicity of indexes and of sequences on the shelves, has its disadvantages as well as its advantages.

The disadvantages were discussed in a provocative article in *The Library Association Record* for October 1942, entitled "The Classified Catalogue: a plea for its abolition in public libraries."

### THE ALPHABETICO-CLASSED CATALOGUE

There is only one other form of catalogue that calls for attention: the one familiarly known as the alphabetico-classed catalogue, which endeavours to incorporate the advantages of both dictionary and classified forms, but fails to do it with any degree of success, for the simple reason that attempts at compromise in anything must be a failure, and neither the advocate of the classified catalogue nor of the dictionary catalogue is completely satisfied. It is seldom found in present-day libraries, though an approach to it is found in a catalogue published by Leicester in 1934, entitled *Science and its application*. It starts off by dividing the whole field into sixteen alphabetical groups, including a general group at the beginning:

**SCIENCE IN GENERAL**  
**AGRICULTURE**  
**ANTHROPOLOGY AND ARCHÆOLOGY**  
**ASTRONOMY**  
**BIOLOGY**  
**BOTANY**  
**CHEMISTRY**  
**ECONOMIC SCIENCE AND STATISTICS**  
**ENGINEERING**  
**GEOGRAPHY**  
**GEOLOGY**  
**MATHEMATICS**  
**MEDICINE**  
**NATURAL HISTORY AND NATURE STUDY**  
**PHYSICS**  
**ZOOLOGY**

It then subdivides each class in the same way, as:

**ENGINEERING**  
 General Aspects  
 Aeronautics  
 Civil Engineering  
 Electrical Engineering  
 Metallurgy  
 Mining  
 Motor Engineering  
 Railways  
 Steam Engineering  
 Telegraphy and Telephony  
 Wireless and Television

**GEOLOGY**

General Aspects  
 Crystallography and Mineralogy  
 Economic Geology  
 Leicestershire Geology  
 Meteorology  
 Palæontology  
 Petrology  
 Physical Geology  
 Stratigraphy

and so on with other classes.

But the classic example is the *Analytical and classed catalogue of the Brooklyn library*, compiled in 1881 by S. B. Noyes. The following will perhaps give a better idea of what it is like than reproduction of a single page. Under the curious heading

COUNTRIES AND NATIONS, REGIONS, PLACES, ETC.

we have:

Abipones  
 Abyssinia  
 Achæan League  
 Acton (Mass.)  
 Adirondacks  
 Adriatic  
 Afghanistan  
 Africa  
 Alabama  
 Alaska  
 Albania  
 Albany  
 Alcobaca  
 Aleppo  
 Algeria and Algiers  
 Alleghany Mountains  
 Alps  
 Alsace and Lorraine

and so on for 110 pages.

Or, to take something in the nature of an ordinary subject, we have under

MEDICINE, PHYSIOLOGY, ANATOMY, SURGERY

- I. Dictionaries and Encyclopædic works
- II. Domestic and Household Manuals
- III. History of Medicine
- IV. Miscellaneous Works
- V. Periodicals and Society Publications
- VI. Systematic Works on the Principles and Practice of Medicine
- VII. Special Topics

Then follows the alphabetical list of subjects:

1. Abdomen
2. Abortion
3. Abscess
4. Air
5. Anæsthesia

6. Anatomy
7. Anecdotes of Medicine
8. Aneurism
9. Asphyxia or Apnœa
10. Astrological Medicine
11. Back
12. Bathing
13. Beverages
14. Blood
15. Bones
16. Brain
17. Breast (diseases of the)
18. Breath
19. Bronchitis
20. Burns and Scalds
21. Cancer
22. Catarrh and Hay Fever

and so on for 28 pages.

These are the principal forms of catalogues that need concern us. Each has advantages and disadvantages, and the thoughtful cataloguer will determine for himself which, in his view, is best for the particular purpose in hand. Leaving aside the author catalogue, which is essential in some form or another, both the classified and the dictionary catalogues set out to do precisely the same thing in different ways. The respective methods of arrangement in each variety are explained in chapter 11.

Reference to *Cannons' Bibliography of library economy* and its supplements will show how much discussion has taken place on the question of dictionary versus classified catalogue. From the mass of material we have selected an article by the late Henry Bond, which appears in the *Library Association record* for 1900 (p. 313-18). *Classified versus dictionary; a comparison of printed catalogues.*

The first paragraph indicates the significance of this particular contribution to the controversy. "The last year of the nineteenth century finds the art of cataloguing in a state of transition. A few years ago, the dictionary catalogue was favoured by nearly all librarians, and was *facile princeps* in the estimation of the reading public. Now, many librarians have forsaken their first love and espoused the classified catalogue, and have got their readers also, in many cases, to worship at the same shrine."

He then describes the features of a good dictionary and of a good classified catalogue respectively, and concludes with three questions and answers: (1) Which is the more logical and more educative arrangement? The classified form. (2) Which forms the more ready reference to the contents of a library? The dictionary form. "It is so simple that the wayfaring man need not err therein." (3) Which is the more economical? If a classified catalogue gives the maximum aids to ready reference, it has no advantage, but rather a slight disadvantage, over the dictionary form. The maximum number of aids laid down were: (a) a synopsis of the classification, (b) an author list (as distinct from an author index), (c) title list of fiction, and of books

the subjects of which were not clear from the titles, (d) class list, (e) subject index.

It is said that the art of cataloguing has declined in this country during the past twenty or so years. One wonders whether the wide adoption of the classified catalogue has had anything to do with it: for unquestionably there was an art in making a good dictionary catalogue that does not exist in quite the same way in the making of classified catalogues. There was a sort of individuality about it that one misses from the classified form.

### FURTHER READINGS

MANN, MARGARET. Introduction to cataloging and the classification of books.

Ch. 7, the Catalog.

Ch. 8-11, the Dictionary catalog.

Ch. 12, the Classified catalog.

QUINN, J. HENRY. Library cataloguing. 1913.

Ch. 3, Dictionary *versus* Classified catalogues.

### PROBLEMS

1. From your reading and personal experience, discuss in a general way the pros and cons of the principal varieties of catalogues in common use.

2. In what ways can a dictionary catalogue bring about a wider collocation of subjects than is possible by the strict application of a specific subject rule?

3. What are the essential entries for a classified catalogue? Illustrate your answer by making a series of entries for "Simple stitch patterns for embroidery," by Anne Brandon-Jones.

## CHAPTER FOUR

### RULES FOR THE MAIN ENTRY:

#### THE TITLE, IMPRINT, COLLATION, ETC. (RULES 136-174)

THE cataloguer's problems are numerous and varied, and are more or less intricate according to the readers for whom the catalogue is intended, the form it is to take and the code of rules on which it is based. But every cataloguer starts from a common level. No matter what form of catalogue he may be concerned with, the principal entry is the main, or author entry. Whether this arranges ultimately under a classification number, or in an alphabetical position in an author or a dictionary catalogue, makes no material difference: the method of making it, and for doing so, are the same.

It is necessary, therefore, that a cataloguer shall first have a clear idea of what the author is. Roughly, he is the person (or persons), or corporate body who writes a book, or is responsible for its existence, as distinct from one who merely prepares it for publication, whether by translating or by editing the work of some other man, though, in certain circumstances, both an editor and a translator may, for cataloguing purposes, be subject to the rules governing the making of a main entry.

Discussion of the many problems raised in this connexion is reserved for elsewhere, and need not be repeated here, except to remind ourselves that the term "author" has a great significance to the cataloguer. He may be an ordinary individual, a musical composer, an engraver, a maker of maps, an illustrator, an architect, or something else, including a government, a society or an institution.

Such cases as we are at first concerned with represent what is called personal authorship, because the work is the product of private or personal enterprise. In other cases, authorship is "impersonal," because the individual (or individuals) whose task it has been to prepare the book, has done so on behalf of some collective body, whether a government or a government department, a society or an institution. This form is known as corporate authorship.

These are the two main divisions into which authorship divides itself, and which, with certain exceptions, occupy the whole of the Anglo-American code of cataloguing rules, dealt with in this and three succeeding chapters.

These chapters do not constitute a code of cataloguing practice. They are merely a statement of the rules laid down in the code, presented as simply as possible, with such examples as have seemed desirable. Nor do they, as a rule, indulge in controversial discussions of the ways of making this or that main entry.

All that is attempted is to help the cataloguer to familiarize himself

with the code practice, so as to enable him to make main entries correctly. Whether it is wise for small- or medium-sized libraries to adopt the code as it stands, lock, stock and barrel, is also very discussable. Almost every library makes a number of modifications to it, often, for instance, preferring the American alternatives to the British rules. But in the main it is applicable to all sizes and types of libraries.

It will be seen that what is, actually, the end of this code—as it is of most others—is treated first, because it is manifestly wrong to teach a cataloguer how to make main entries without first teaching such preliminaries as how to transcribe a book's title, the rules for capitalization and punctuation, the items constituting the imprint and collation, and so on.

### TITLES OF WORKS CATALOGUED (RULES 136-149)

#### TRANSCRIBING THE TITLE, ETC. (Rules 136-141)

Remembering that the first essential of cataloguing is accuracy, whether the catalogue is to be simple or elaborate, it is necessary that rules should be laid down for recording the titles of books, as well as for the making of headings. The first of these directs that in full cataloguing the title shall be a precise transcription of the title-page, including the author's name, except that non-essential matter and the name of the series may be omitted, provided that any omission is indicated by three dots. . . . Such things as degrees, author's qualifications, titles of other books of which he is the author are generally omitted, and if necessary transferred to notes. In public library cataloguing, the name of the author is seldom repeated in the title, but where it is included in the title it should be as printed on the title-page. If, for example, the heading is DAWSON, RICHARD HENRY, while the title-page says RICHARD H. DAWSON, the form of name in the title will be Richard H. Dawson. Non-essential parts of titles are also frequently omitted without any indication of the fact. For examination purposes candidates may omit the name in the title if it is the same as that used in the heading, but they should not omit parts of a title without indicating that they have done so. While an abbreviated entry may suffice for the ordinary reader, it is easy to see that it would not do in a catalogue intended to serve for all time, and in some cases it would be quite excusable if a badly abbreviated title was taken to represent a totally different book.

Care must be exercised when cataloguing rare books to see that the features of the title-page are reproduced as nearly as possible, including punctuation, capitalization, unusual spellings, etc., and if there is one, the colophon, as:

SHAKESPEARE. WILLIAM. Mr. William Shakespeare's comedies, histories, & tragedies. Published according to the true original copies. . . . Colophon: Printed at the charges of W. Jaggard, Edward Blount, I Smithweeke. and W. Aspley, 1623.

Misprints are not common on the title-pages of modern books, but when they exist, the fact should be indicated by some such sign as: *sic*, within square brackets, by three dots underneath or by [!]:

SERMON preached in the church of St. John [!] Croydon.

If the title is vague, and requires a word or two of explanation, the necessary words may be added within square brackets. But if a lengthy amplification is required, it should be reserved for a note:

FARJEON, ELEANOR. Joan's door; [poems] by Eleanor Farjeon.

In most cases, it will be apparent from the title in what language the book is written. If it is not, the language should be indicated after the title in brackets, or in a note. If, however, the title is printed in characters other than roman or gothic, it may be transliterated. It is also permissible to add a translation of a title not in the classic, romance, or teutonic languages.

#### TITLES OF WORKS (Rules 142-143)

An ordinary book in more than one volume should, generally, be catalogued from the title-page of the first, any changes in the titles of later volumes being indicated in a note, or in the contents.

It sometimes happens that a title is changed over a period of years. In such cases, a full entry should be made for each edition possessed, with a note under any other title by which the book has been published. Where only one edition is possessed, make a full entry under that title, and a reference from the other—or others.

#### BOOKS WITH SEVERAL TITLE-PAGES (Rules 144-146)

Where a book has more than one title-page, use the most general one, noting if necessary the other, or others, noted. Rules for general guidance are: (1) that a printed title-page is given preference over an engraved one; (2) that where there are two general title-pages, the first should be used when they follow each other, the second when they face.

Where only one of two title-pages is in roman characters, use that one. Should both or neither be in roman, use the one printed in the original language of the book, and note the unused title. If a Greek classic has its title in Greek and in Latin, give both. There is in the code a long supplementary Library of Congress rule governing the use of title-pages, providing further guidance to those who need it.

Arising out of the foregoing, if a reprinted book includes, besides a modern title-page, a facsimile of its original one, catalogue from the modern title-page, and refer to the facsimile in a note, which should include the date of original publication, and a statement of the title if it differs from that of the reprint:

RICHARDSON, SAMUEL. Pamela: or virtue rewarded. 1902.

Reprint, including facsimile of title-page of original ed., London, 1740.



## MISSING TITLE-PAGE (Rule 147)

If the title-page is missing, make a copy of it from some reliable source, and a note that it is wanting in the copy catalogued, citing the source from which a copy has been made. If it is impossible to get a copy of the full title, the cataloguer must fall back on such information as he *can* get, whether it be from the half-title, the running title, or, in the case of old books, the colophon, indicating in a note precisely from what information the book has been catalogued. Failing all these methods, a title must be manufactured and placed in square brackets, with, in a note, the first words of the text, and a description of the contents.

Similar steps must be taken, as far as they apply, if a book has been published without a title-page.

## EDITION (Rules 148-149)

The title portion of the main entry should include a statement of the edition catalogued, in the language of the book, and in the order of the title-page "except that customary abbreviations may be used," and arabic figures substituted for roman, as 4th ed. for Edition IV, 2nd ed. for Second Edition (see rule 174).

If a set of works is made up of several editions, the numbers and dates of the various editions are to be put into a note or the contents, as it is obviously impossible to include them in the entry :

v. 1-5 are of the 1900 ed.; v. 6-7 are of the 1876 ed.

## THE IMPRINT, COLLATION, AND SERIES NOTE

## (RULES 150-166)

## PUBLICATION AND PRINTING (Rules 150-154)

The place or places of publication are to be given after the title, in the language of the title-page. It may sometimes be advisable to indicate in square brackets the modern and familiar forms of certain names, as some people might not, for example, recognize Livorno for Leghorn or München for Munich. The place of publication is followed by the publisher's name, likewise in the language of the title-page. Some modern cataloguers advocate the omission of both place of publication and publisher's name, but in our view the latter is a valuable auxiliary of catalogue entries to-day.

Except in the case of very old or rare books, or where there are special circumstances, as maybe in cataloguing books for a local collection:

London, Longmans [Croydon, Roffey and Clark, printer]  
it is unusual to give the place and name of the printer. When it is given, it should follow the publisher. It is, however, important to indicate in the imprint if a book is privately printed.

## DATES (Rules 155-157)

The date of publication should be given in arabic figures, but if it is shown in some unusual form, or not according to the christian era, it should be given as printed, followed by the ordinarily used form, if necessary in square brackets:

L'Homme de Champs . . . , par Jacques Delille. A Strasbourg.  
An. VIII, 1800.

In this connexion it should be noted that in modern books the date of publication is often given on the back, and not on the front, of the title-page.

It is important that, wherever possible, some sort of date should be given. An approximate date is better than the sign n.d. Where a date or an approximate date is only suggested, indicate the fact by putting it in square brackets: [1937 ?], [193 ?].

Reprints are frequently published without dates, or with the original dates left standing. In the first case, note the date of first publication, and in the second, the fact that it is a reprint, as: 1st ed., 1837, or in the second case: Reprint of 1837 ed., without alteration.

There is a curious rule in the code, seldom applied in British libraries, which directs that when the publication date is not given and cannot be traced, the copyright date in brackets, preceded by a superior c is to be given, so: [c1934.]. If it so happens that the copyright date is earlier than that of publication, the copyright date need only be shown in exceptional cases, as for example, when either the date or existence of an earlier edition or issue cannot be traced, or when a more exact date cannot be given.

## COLLATION (Rules 158-164)

The collation is a statement of the number of volumes or and pages, illustrations, maps, facsimiles, etc., comprising a book, together with its size. Most public libraries give only a few of these details, but in catalogues of a permanent nature it is desirable that the collation should be given fully and accurately. Besides providing some indication of a book's size and form, it shows what variations exist in the physical make-up as between one edition and another.

The order and nature of the particulars to be included are:

(1) *Pagination.* In one-volume works, the number of pages is to be given. In those of more than one volume, the number of volumes only. This is the code rule, but there is a distinct value in knowing the number of pages in such works. There is, in fact, a note to the effect that the pagination may be shown in the contents note. The method of indicating pagination is by giving the last number of each page sequence, separating them by a comma:

viii. 1090, 93, 23, 30. This is, actually, the collation of Young's *Analytical concordance*.

Unpaged matter is shown by the plus sign, or it is counted, and the number of such pages given in brackets. Common practice is to show the extent of preliminary matter in roman, and of the main text in arabic figures. But the code says the figures should be of the kind used in the book.

In the few cases where a book is either unpaged, or is paged in some way other than by roman or arabic figures, the number should be counted, and given in brackets. Signatures are ignored except in rare works. Although it is not so stated in the code, the cataloguer may, if he thinks it sufficiently important, indicate unusual pagination in a note.

(2) *Illustrations*. The ordinary cataloguer may find some difficulty in dealing with illustrations, as while portraits, maps, plans and facsimiles are frequently so distinguished, the rest are simply lumped together as *illus*. While this rough but useful classification suffices for most library catalogues, the code directs that they should be distinguished and given in the following order: (a) frontispiece (*front.*), (b) illustrations (*illus.*), (c) plates (*pls.*), (d) photographs (*photos.*), (e) portraits (*ports.*), (f) maps (*maps*), (g) plans (*plans*), (h) facsimiles (*facsim.*), (i) tables (*tabs.*), (j) diagrams (*diags.*).

It is advisable to give the *number* of plates, maps, facsimiles, etc., in a book, to distinguish coloured (*col.*) illustrations from those that are not, and to note any of an unusual character, as woodcuts, etchings, etc.

(3) *Size*. In modern books, the terms octavo, quarto, folio, etc., are too meaningless to give any real indication of the size of a book. English libraries often give the height in inches to the nearest quarter less than the actual size. The code directs that it be given in centimetres to the nearest half-centimetre, whether above or below the actual height. Obviously 22 cm. conveys nothing to the ordinary reader, even supposing he is interested in the book's size at all.

It is customary to indicate only the height of a book, but in cases of unusual format, both measurements may be given, the vertical one first. Such cases are: unusually narrow, square, or long oblong books.

#### RARE WORKS (Rule 162)

While the general rules for collation apply equally to rare books, notes may also be made of more detailed descriptions recorded in authoritative bibliographical works.

#### IMPERFECTIONS (Rule 165)

Deficiencies in make-up should be mentioned in a note.

Rule 164.—See *Size*, above.

## ATLASES (Rule 165)

As a rule, atlases that accompany, and form an essential part of a book are not catalogued separately, but the words *and atlas* are written after the collation. But if the atlas has its own title, and possibly its own compiler, the method of cataloguing used for an index should be followed.

## SERIES NOTE (Rule 166)

The name of the series of which a book may form a volume is commonly given in the entry, but the code directs that it be placed after the collation in parentheses. If the name of the series only appears on the cover, or as a half-title, its name should be preceded by the words: *On cover*, or *Half-title*.

For still more precise guidance on dealing with the collation, the cataloguer is referred to the Library of Congress Supplementary Rule 1, printed on pages 51-54 of the code.

## MISCELLANEOUS (Rules 167-171)

## CONTENTS (Rule 167)

In the case of what are called composite books, which include (a) several works by one author bound together, or (b) works by several authors, set out the contents, especially if the title does not clearly indicate them. If the book is divided into parts, volumes or fasciculi, indicate these in the language of the book.

Unless there is some definite advantage to be gained by adopting an alphabetical order of authors' names or subjects, set out the contents in the order of printing, in paragraph form. Where the contributions are by different authors, personal preference would put the author first, but the code says it should follow the title of the contribution, provided this is the order of arrangement in the book.

These cases are different from the more ordinary sort of book, where the setting-out of the contents is a matter of annotation rather than an integral part of the catalogue entry. It should only be practised when by so doing something of value to the reader is likely to be added to the information already conveyed by the title.

## NOTES (Rule 168)

Notes may be added where they are considered necessary for the elucidation of the information in the heading or entry concerning the author and his work, or information in the imprint and collation concerning its publication and physical make-up. Generally speaking, such notes should be in English, unless they are quotations from foreign sources. Quotations, whether English or foreign, are to be clearly shown as such, their spelling and punctuation are to be preserved, and their source should be given wherever possible.

A recital of the circumstances in which notes may be added to catalogue entries would resolve itself into a discussion of the principles of annotation, which has been done already in Ernest A. Savage's *Manual of descriptive annotation*, unfortunately out of print. The subject is dealt with briefly in chapter 10.

#### ADDED AND ANALYTICAL ENTRIES (Rules 169-170)

In the rules for making main entries, numerous cases are cited in which added entries should be made. They are also to be made for the titles of novels and plays, for poems published in separate volumes, whether individual poems or collections, for other books bearing "striking titles," and for editors. Besides all the cases mentioned, an added entry should be made in any case in which it would appear to be necessary for the certain tracing of the book. In practice the cataloguer must be guided by circumstances. Whether it is necessary to make an added entry for every writer of an introduction, preface or foreword is very debatable. It probably is not worth the time and space involved, but it would be unwise to say they should never be made. Added entries and references are, in fact, the cataloguer's salvation, except that limitations are usually set by the amount of catalogue space at his disposal.

Generally speaking, not nearly enough analytical cataloguing is done, usually because of the space limitations referred to. Much of it is connected with subject cataloguing, with which we are not concerned here, but it must not be forgotten that many personal analytics can be usefully made under authors, titles, and personal subjects, for separate parts of individual or collected works, even though they may not have separate title-pages or pagination.

#### REFERENCES (Rule 171)

The allusion to added entries as the cataloguer's salvation applies equally to references, and it is important that these should be made in accordance with the directions made from time to time in the code, especially from alternative forms of authors' names, whether real or assumed, personal or corporate, or in any of the other cases in which an author may be known and looked for under either of two forms of his name.

#### CAPITALS, PUNCTUATION, FIGURES (RULES 172-174)

Time was when every word in a catalogue entry was capitalized, with such exceptions as prepositions and conjunctions. Now, practice is divided between capitalizing the main title only, and capitalizing nothing but what is absolutely necessary, with a definite tendency towards avoiding capitals as far as possible, except in the case of foreign languages, when the custom of the language must be followed.

Briefly, remembering that the use of capitals is to be avoided rather than practised to excess, it may suffice to say that they are

to be used for the initial letters of the names of persons or personifications, for names of places and corporate bodies, for words used as substitutions for proper names, like East, Orient, etc., for adjectives derived from such names as the foregoing, like English, Irish, etc., and for the first word of every sentence.

Capitals are naturally used for the initial letter of the first word of a book's title, and in title entries for that of the second word as well, if the first word is an article.

Very specific information will be found on pages 57-59 of the code, but a sound axiom to remember is: to avoid the use of capitals whenever possible.

With regard to punctuation, the injunction to follow the title-page would be delightfully simple but for the fact that most modern title-pages have none! In cases of doubt, English cataloguers will do well to follow the advice of De Vinne's *Correct composition*, or some other recognized authority.

The period should be used to indicate abbreviations (but not after the ordinal numbers, as 6th, 10th, etc.) at the ends of sentences or groups of particulars, as for example, in those making up the collation, to separate a main head from a sub-head, and in contents, followed by a dash, to separate the respective items noted.

A semi-colon may be used to separate the title of a book from the part relating to the editor, translator, etc. It is sometimes used to separate a main title from a sub- or alternative title, though often a colon is used for this purpose.

Additions to an entry are placed within square brackets, as in the case of an author's name if it does not appear on the title-page: omissions are shown by three dots, and a misprint may be indicated by an exclamation point, or by putting three dots below the word or letter misprinted.

Accents are used in accordance with the practice of the language of the book being catalogued.

Parentheses are to be distinguished from brackets. The first signify inclusion, and are used to enclose such things as the name of a series or to indicate a form of name not used as the entry word. Brackets indicate something added.

A short dash connects numbers, as 16-23, or if not followed by a second number it indicates continuation, as 1927-. The longer dash is reserved for the separation of contents items.

A note of interrogation after any item indicates uncertainty.

No reference has been made to the use of the comma, which is sometimes used to separate the end of the title from the repetition of the author's name, as *Wild flower*-. by William Johnson, or the publisher's name from the date of publication, as John Lane, 1934, though the period is better in this last case.

Arabic figures are to be preferred to roman ones, except for the

differentiation of names of sovereigns, princes, and popes, when roman figures are to be used. Figures forming part of the title of a book are to be as printed on the title-page:

*In headings:* Henry VII, Pius IV.

*In titles:* 3rd ed., not third ed. "The Seege or Batayle of Troye; a middle English metrical romance . . . from Mss. Lincoln's Inn, 150, Egerton 2862, Arundel XXII. . . ."

## PROBLEMS

1. What is meant by the "author" of a book? Make a list, with examples, of as many author forms as you can think of.

2. Following is the title of a modern book. Examine it, and answer the following questions: (1) what words, if any, could be omitted from the title, without reducing the amount of information conveyed? (2) what items of the imprint, if any, are missing? (3) what collation items are included?

Pattern design, by Lewis F. Day; a book for students, treating in a practical way of the anatomy, planning, and evolution of repeated ornament. Second edition, revised and enlarged by Amor Fenn. Containing 306 pages of text, and some 400 illustrations in line and half-tone, many new to this edition, including two plates in full colour. Demy 8vo, cloth, lettered. Published by B. T. Batsford, Ltd., 15 North Audley St., London. W.1.

3. What is the significance of a title-page, and what would you do in the cases of: (1) a book in several volumes, each having a different form of title-page? (2) a book having two title-pages? (3) a book of which the title-page has been lost? (4) a book with title-pages in two languages?

4. Make a list of cases in which added entries or references are necessary or desirable in an author catalogue.

5. What are the rules for capitalization and for punctuation? Give examples.

## CHAPTER FIVE

### RULES FOR THE MAIN ENTRY: PERSONAL AUTHORS (RULES 1-57)

ASSUMING a working knowledge of the preliminaries outlined in the last chapter, the cataloguer's first task is to determine who is the author of the book before him, for on that depends the heading under which the main entry must be made. The simplest form it can take is known as personal authorship, to which the code devotes fifty-seven rules, providing for all the factors that enter into this apparently simple problem. The first twenty-two deal with "under whom as author" a book should be entered.

#### PERSONAL AUTHORS—UNDER WHOM AS AUTHOR

The general rule for books by a single author is obvious; the main entry is to be made under his or her name: BRAGG, *Sir WILLIAM*. Concerning the nature of things. . . .

It often happens that two or more people collaborate in writing a book, and that usually, though not invariably, the parts written by each are not indicated. In *dual* authorship the main entry should be made under the author whose name comes first on the title-page, his name being followed in the heading by that of the second, under whose name an added entry or a reference should be made:

JAMES, JOHN, *and* SMITH. HENRY ROBERT. *Travels in Asia*, by John James and Henry Smith . . . (added entry or reference under Smith).

If there are more than two authors, only the name of the one first mentioned on the title-page appears in the heading, followed by *and others*. If there are only three, the names of the second and third are included in the title, but if there are more than three, they are given in a note or in the contents, with added entries or references under each name:

BINYON, *Sir* LAURENCE, *and others*. *Persian miniatures*, by Sir Laurence Binyon, J. V. S. Wilkinson and Basil Gray (added entries or reference under WILKINSON and GRAY).

CREED, R. S., *and others*. *Reflex activity of the spinal cord*, by R. S. Creed [and others].

The collaborators are: D. Denny-Brown, J. C. Eccles, E. G. T. Liddell and C. S. Sherrington (added entries or references under DENNY-BROWN, ECCLES, LIDDELL and SHERRINGTON. Reference from BROWN).

There is, by the way, a slight difficulty here, because few cataloguers repeat author's names in the title, and there is no good reason why



they should. In such cases, the names of the additional authors should be given in a note. It is useless to make a reference from any subsidiary name if that name does not figure somewhere in the entry to which reference is made.

### ACADEMIC DISSERTATIONS (Rule 3)

The cataloguing of academic dissertations causes students a lot of trouble, partly because they are not clear what a dissertation is, how one was made, or what is meant by a præses and a respondent, and partly because they become frightened by the two pages of supplementary Library of Congress rules printed in the code. Actually, nine cataloguers out of ten will never be called upon to deal with dissertations, but this does not absolve them from knowing the rules for examination purposes. Those who are interested will find a long exposition on pages 105-121 of Wheatley's *How to catalogue a library*. Rough definitions may help to make things a little clearer. A dissertation is a spoken or written discourse on, or treatment of, a subject, which is presented in part fulfilment of the conditions governing the award of a degree or diploma. The nearest modern approach to it is what we know as a thesis. A præses, or preses, is the president or chairman of a meeting. A respondent is the one who makes answer, especially he who defends a thesis against one or more opponents.

The procedure usually followed in connexion with dissertations has been so well explained in Watt's *On the improvement of the mind*, that it is worth reprinting here, because it may help to clear up this most difficult rule from the viewpoint of a cataloguer in a modern library. "The tutor appoints a question in some of the sciences to be debated amongst his students: one of them undertakes to affirm or to deny the question and to defend his assertion or negation, and to answer all objections against it: he is called the respondent, and the rest of the students in the same class or who pursue the same science are the *opponents*, who are appointed to dispute or raise objections against the proposition affirmed or denied. It is the business of the respondent to write a thesis in Latin, or short discourse on the question proposed, and he either affirms or denies the question according to the opinion of the tutor, which is supposed to be the truth, and he reads it at the beginning of the dispute. The opponent or opponents, in succession, make objections in the form of a syllogism, the proposition in which, is in reply argued against and denied by the respondent. During this time the tutor sits in the chair as the President or Moderator, to see that the rules of disputation and decency are observed on both sides. His work is also to illustrate and explain the answer or *distinction* of the respondent where it is obscure, to strengthen it where it is weak, and to correct it where it is false, and when the respondent is *pinched* with a strong objection of the opponent, in defence of the question, according to his own opinion and sentiment."

It should now be easier to understand what is meant by the instruc-

tion that dissertations published before 1800 are to be entered under the name of the præses, with an added entry under that of the respondent if he is known to have been the writer of the dissertation, and that those after 1800 are to be entered under the writer, except in the cases of universities where the old practice of præses and respondent survives. It sometimes happens that two respondents are named but no præses, and with no indication of the writer. In such cases entry is made under the first, with an added entry under the second.

# ILLUSTRATED AND ENGRAVED WORKS (Rules 4-7)

Illustrated works offer some difficulty because it is sometimes hard to determine whether the illustrator or the writer of the text has prior claim. In such doubtful circumstances, it is usually safer to make the main entry under the author of the text, with an added entry under the illustrator. Here, as in so many other cases, the added entry is the cataloguer's salvation. Works consisting wholly of illustrations are obviously entered under the illustrator:

BLAKE, WILLIAM. Designs for Gray's poems . . . (added entry under GRAY).

BIANCO, P. Flora, a book of drawings, by P. Bianco; with illustrative poems by Walter De la Mare (added entry under DE LA MARE).

BELLOC, HILAIRE. Ladies and Gentlemen . . . by Hilaire Belloc; with illustrations by Nicolas Bentley. . . . (added entry under BENTLEY).

Engravings are likewise entered under the engraver, unless they are reproductions of the work of some other artist, in which case entry is made under that artist, with an added entry under the engraver. But it frequently happens that engravings do not represent the original work of any single artist; the main entry is then made under the engraver:

HEATH, CHARLES. Heath's gallery of British engravings.

FOSTER, BIRKET. Pictures of English landscape, by Birket Foster; engraved by the brothers Dalziel . . . (added entry under DALZIEL).

Maps are entered under the name of their maker, known as the cartographer. He is usually ascertainable in older maps, but in modern ones his name is seldom known or given, and entry must therefore be made under the publisher of the map or atlas:

ROCQUE, JOHN. Topographical map of the county of Surrey. . . .

CLAPTON, E. Map of geographical distribution of medicinal substances.

BARTHOLOMEW AND SON, LTD., *publ.* Map of the county of the city of Glasgow. . . .

It occasionally happens that an architect publishes a volume of his plans and designs of buildings, in which case he is tantamount to an author:

- BERNEY, HENRY. Middle-class dwelling houses; a portfolio of plans and elevations, designed by Henry Berney, architect. . . .
- ROUSE, HERBERT. Plans of ventilators of Mersey tunnel. . . .

### MUSIC (Rules 8-10)

A musical composer is, of course, the author of his music, and is therefore entitled to the main entry. Writers of the words of songs, operas, oratorios, choral works, etc., editors and arrangers receive added entries:

- VERDI, GIUSEPPE. *Il trovatore*, an opera . . . ; libretto by S. Cammarano; ed. and tr. by N. Macfarren (added entries under CAMMARANO and MACFARREN).

There is an important thing to be noticed in connexion with variations of a composer's theme: they are to be entered under the writer of the variations, with an added entry under the composer of the original work:

- LISZT, FRANZ. *Soirées de Vienne* . . . d'après Franz Schubert . . . (added entry under SCHUBERT).

A libretto is a book of the words of an opera or similar work. The main entry is made under the librettist if known, otherwise under the title. In either case, an added entry is made under the composer of the music:

- HERBERT, ALAN PATRICK, and DAVIES-ADAMS, A. *La vie Parisienne*, a comic opera in three acts, very remotely related to the Offenbach opera with the above title (added entry under OFFENBACH, reference from ADAMS, and added entry under DAVIES-ADAMS).

Thematic catalogues are arranged by the opening themes or passages of musical pieces. A catalogue of this kind is entered under the composer of the music indexed, with an added entry under the editor or compiler.

The whole question of cataloguing music is dealt with more fully in chapter 20.

### HERALDIC VISITATIONS (Rule 11).

An heraldic visitation was a periodic visit made to a district by the heralds to examine and enrol arms and pedigrees.

The main entry for such records is made under the herald or king-of-arms making the visitation, with added entries under the editor and the college or king-of-arms:

- COOKE, ROBERT. *The Visitation of London, 1568*, by Robert Cooke, Clarenceux king of arms; ed. by J. J. Howard and Sir G. J. Armytage (added entries under HOWARD, ARMYTAGE, and ENGLAND. *College of arms*).

## PAPAL BULLS (Rule 12)

Papal bulls represent another form of cataloguing not likely to come the way of the ordinary cataloguer, and yet they have played a great part in the history of western civilization. They are papal or episcopal edicts or mandates promulgating important rulings of the papal courts, or of the Pope himself.

The method of cataloguing them is governed by several factors. A general collection receives its main entry under

ROMAN CATHOLIC CHURCH, with a sub-heading, *Pope*.

ROMAN CATHOLIC CHURCH. *Pope*. Bullarium Romanum, seu novissima. . . .

An added entry is made under the collector or compiler, and if the collection is known by a distinctive title, under that as well. A bull or a collection of bulls promulgated by a specific Pope goes under the same heading, ROMAN CATHOLIC CHURCH. *Pope*, with the dates of his pontificate and his name. A reference (not an added entry we are specifically told) is to be made from his name.

## COMMENTARIES (Rule 13)

Commentaries are of two kinds: those in which the text is given fragmentarily, or printed in such a way as to make it subsidiary to the commentary; and those in which the commentary is subsidiary to the text of the work commented upon. In cases where the text of a work is published with the commentary, the main entry is made under the author of the work commented upon, with an added entry or reference under the commentator. But if it is apparent from its make-up that the text is included and printed in such a way as merely to facilitate an understanding of the commentary, the main entry is made under the writer of the commentary, with an added entry under author of the work commented upon:

PEAKE, ARTHUR SAMUEL, and GRIEVE, A. J. A Commentary on the Bible (added entries under GRIEVE and under BIBLE. *Commentaries*).

ELLIS, ROBINSON. A Commentary on Catullus (added entry under CATULLUS).

## CONTINUATIONS (Rule 14)

Continuations in a library sense have a two-fold meaning. They may be supplements or continuations of a work already virtually finished, or they may be further parts or volumes of works issued in accordance with the original plan of publication, as, for example, such works as the Victoria county histories of England. Continuations are not here to be confused with serials, but are what may be called indefinite continuations, and include periodicals, proceedings of societies, year books, etc.

The rule directs that a work which is in itself an independent book

with a separate title, but which is known to be a continuation of a theme begun in an earlier work, takes its main entry under its own author, with a reference from that of the original work:

STEVENSON, WILLIAM. Supplement to the first edition of Mr. Bentham's History and antiquities of the . . . church of Ely (added entry under BENTHAM, JAMES).

#### INDEXES (Rule 15)

A certain amount of care and commonsense must be exercised in cataloguing indexes. An index to an ordinary work has its main entry under the heading adopted for the work it indexes, and an added entry under the maker of the index:

THE TIMES. The Official index to the Times.

NORTH AMERICAN REVIEW. Index to the North American Review . . . , by William Cushing (added entry under CUSHING).

If the index should be to the transactions or other publications of a society or institution, it becomes subject to the rules governing corporate authorship, with an added entry under the indexer.

If, yet again, the index is a purely general one, the main entry is made under the indexer, except only that indexes to periodicals and what is called "miscellaneous literature" are usually best known by their titles, under which they should therefore be entered:

SEARS, MINNIE EARL, and CRAWFORD, PHYLLIS, ed. Song index . . . (added entry under CRAWFORD).

READERS' GUIDE TO PERIODICAL LITERATURE . . . : ed. by Alice M. Dougan, and others (added entry under DOUGAN).

#### CONCORDANCES (Rule 16)

A concordance is an alphabetical arrangement of the principal words in a book, with quotations of the passages in which they occur. The term was originally applicable only to the Bible, but is no longer so limited. This is one of the few cases in which the British and American committees failed to reach agreement. The British rule directs that a concordance shall be entered under the author concordanced, with an added entry under the concordancer. While one can see a certain amount of sense in this violation of the fundamental rule that makes the main entry under the author, one cannot but commend the American alternative, which enters under the name of the concordancer, if only on purely logical grounds. The British rule confuses subject and author entry.

MILTON, JOHN. A Concordance to the Latin, Greek, and Italian poems of John Milton, by Lane Cooper (added entry under COOPER). Note that this is an alternative rule.

#### EPITOMES (Rule 17)

An epitome is not to be confused with a volume of excerpts (*q.v.*).

It is an abridgment or adaptation of a larger work, and the epitomizing is usually done to suit the needs of special classes of readers. The main entry for an epitome goes under the author of the work epitomized, with an added entry under the person making it:

SCOTT, *Sir* WALTER. Scott's "Ivanhoe" retold to the children;  
ed. by Edward Lyman Williams (added entry under WILLIAMS).

#### EXCERPTS AND CHRESTOMATHIES (Rule 18)

Excerpts are definite selections from an author's works, and chrestomathies are collections of choice passages from an author or authors, especially those compiled with a view to facilitating the learning of a language. If these are from the writings of a single author, the main entry is made under his name, with an added entry or a reference under the compiler or editor. But if they are from those of several authors, the main entry goes under the compiler or editor:

SHAKESPEARE, WILLIAM. Selections from Shakespeare for recitation.  
With an essay on elocution, by Samuel Brandram (added entry  
under BRANDRAM).

The cataloguer is called upon here to exercise a certain amount of discretion, because it is laid down in Rule 126 that if the editorial work is judged to be very slight, or if the editors are liable to be changed from time to time, then the entry is made under the title.

#### REVISIONS (Rule 19)

Rules for such things as revisions are useful, if only because they help to dispel the idea that, given a code of rules, cataloguing becomes a mechanical process that anyone can carry out. A revised edition of a work must be entered under the author of the original work, with an added entry or a reference under the reviser, unless it is substantially a new work, but as it is often nothing of the kind, the cataloguer has need to exercise his powers of discrimination between the alleged and the actual:

STEWART, ISLA, and CUFF, HERBERT E. Practical nursing, by Isla Stewart and Herbert E. Cuff, 1899 (added entry under CUFF).

CUFF, HERBERT E., and PUGH, W. T. GORDON. Practical nursing, including hygiene and dietetics. Ed. 6, enlarged by W. T. Gordon Pugh, 1924 (added entry under PUGH).

PUGH, W. T. GORDON. Practical nursing, including hygiene and dietetics. Ed. 9 of Practical nursing, by Herbert E. Cuff and W. T. Gordon Pugh, 1934.

(This example illustrates how an earlier name or names may entirely disappear in course of time. Libraries containing all editions would need to make reference from Stewart; for later editions of this work, see Cuff, Herbert, and Pugh, W. T. Gordon. In the last case, an added entry or a reference should be made under CUFF.)

## TABLE-TALK, INTERVIEWS (Rule 20)

Table-talk may be described as general conversation, especially of the familiar kind supposed to take place during meals. As one would expect, the main entry is made under the talker, while records of interviews are entered under the person interviewed. Nothing is said about added entries or references, but naturally, they should be made under any other names that figure on the title-page. This indeed, is always a safe procedure:

RODIN, AUGUST. L'art; entretiens réunis, par Paul Gsell (added entry under GSELL).

## TRANSLATIONS (Rule 21)

Translations of works receive their main entry under the author of the work translated, with an added entry under the translator:

PROUST, MARCEL. Time regained; tr. by Stephen Hudson (added entry under HUDSON).

## MANUSCRIPTS (Rule 22)

Manuscript material is generally catalogued separately, and its treatment is dealt with to some extent in chapter 20. But in cases where entries figure in the ordinary author catalogue, manuscripts of an author, whether originals or facsimiles, are entered under his name:

ANDERSON, JOHN CORBET. Manuscript notes for a history of Croydon, by John Corbet Anderson.

Anonymous manuscripts are entered under the distinctive title by which they are commonly known, or alternatively, under the designation or number in the collection to which they belong. Finally, a miscellaneous *collection* of original or facsimile manuscripts is entered under its title, unless better known by the name of its editor or collector:

CODEx SINAITICUS.

CODEx THEODOSIANUS.

PARHAM MS. XXXVII.

The cataloguer who has mastered the foregoing rules with the actual code before him, should be in a position to determine the main entry headings for most cases of personal authorship with which he is likely to have to deal, as well as the circumstances in which added entries or references should be made, the necessity for which is often overlooked, with serious results.

PERSONAL AUTHORS: UNDER WHAT PART OR FORM OF NAME  
(RULES 23-57)

When the cataloguer has determined *who* is to be regarded as the author of a book, so settling the all-important point of its place in

the author catalogue, his next task is to choose the part or form of the name under which the entry shall be made. It takes thirty-five rules to answer the question.

### FULL NAMES (Rules 23-24)

Names of authors should be given in full, and, with some exceptions, in the vernacular. It is important in connexion with this series of rules to see that references are made from those forms not used as headings; more important than usual, or users of the catalogue will often fail to find what they are looking for:

NIETZSCHE, FRIEDRICH WILHELM.

PEREZ DE AYALA, RAMON.

Ordinary cases like William Shakespeare or John Galsworthy are easy. They are entered under their surnames, followed by their christian name or names. But many others are not blessed with such good and simple names. Many have double-barrelled ones, some have prefixes, not a few are of the nobility or high ecclesiastical rank, and so on. All such, and others, have to be provided for.

### COMPOUND NAMES (Rule 25)

Double-barrelled, or compound names, have always been a source of controversy. The general rule laid down in the code directs that entry shall be made under the first part of such names, with references from other parts. But the problem is not to be settled quite as easily as this, because there is a proviso that, if "the author's own usage or the custom of his country" prefers entry under some part other than the first, it may be advisable to make an exception. While it is probably correct to say that many people will turn instinctively to the first part of such names, there is the danger that they will do so too in the case of many authors whose names are invariably spoken as though they were compound names, when perhaps, legally, they are not, for the definition of a compound name is by no means clear. It is worth recalling: "A name formed from two or more proper names, often connected by a hyphen, a conjunction, or a preposition." Such difficult instances come to mind as those of Rider Haggard, Conan Doyle, Somerset Maugham, and in library literature, R. D. Hilton Smith and James Duff Brown. It is just possible that the rule of entry under the first part of a compound name may result in the works of such authors being overlooked, because there will be no saving references, as there are for hyphenated names. On the whole, therefore, it would seem that there is still a good deal to be said for entering under the second part, not forgetting the necessary reference from the first. But examination candidates should follow the code:

KAYE-SMITH, SHEILA (with reference from SMITH, SHEILA KAYE-).

WINGFIELD-STRATFORD, ESME CECIL (with reference from STRATFORD, ESME CECIL WINGFIELD-).



VALLERY-RADOT, JEAN (with reference from RADOT, JEAN VALLERY-).  
 ORTEGA Y GASSET, JOSE (with reference from GASSET, ORTEGA Y).  
 But: DOYLE, *Sir* ARTHUR CONAN; HAGGARD, *Sir* HENRY RIDER;  
 MAUGHAM, WILLIAM SOMERSET, etc.

### PREFIXES (Rule 26)

An English surname beginning with a prefix is entered under the prefix, and so is a French one if the prefix either consists of, or contains, an article. An Italian or Spanish name is entered under the prefix if it consists of an article simply. Obviously, if prefix and name are one word, entry must fall under the prefix. The name of a naturalized author follows the custom of the country that has adopted him. Much trouble will be avoided by consulting the great national catalogues and the standard literary histories:

LE FANU, SHERIDAN. DE LA MARE, WALTER. DE MORGAN, WILLIAM.  
 DU BELLAY, LA FONTAINE, LE CLERC, *but* VIGNY, ALFRED DE; ESTE,  
 ANNE D'; CROISSET, FRANCIS DE, etc.  
 ANNUNZIO, GABRIELE D'; ROBBIA, LUCA DELLA; VALERA, JUAN DE  
 LAPAGE, VANLANDE, DELAHAYE, etc.

### FORENAMES (Rules 27-30)

Christian names are to be given in the form common to the author's native or adopted country. If there is any doubt on this point, safety will be found in using the form belonging to that language in which he has written most of his works:

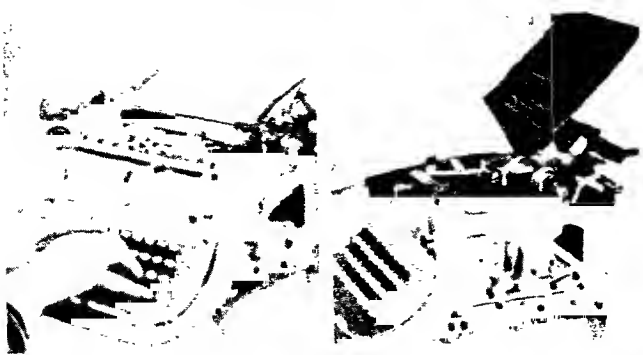
TURGENEV, ALEXANDR IVANOVICH, *not* ALEXANDER; TOLSTOY, LEV  
 NIKOLAEVICH. *not* LEO NICHOLAS; WASSERMANN, JAKOB, *not*  
 JACOB.

There is an important, if small, point here about names of classical origin that is in some danger of getting overlooked. It is that *æ* is to be preferred to *e*, as *Æneas*, not *Eneas*.

A good deal of valuable time has been wasted by cataloguers in digging out unused or unknown christian names. Even the code recognizes this as a waste of energy by laying it down that forenames not used by the author in his literary work, or not represented on the title-page of his books even by initials, are not to be used in headings. Nobody, for instance, would recognize Charles Dickens as Charles John Huffam Dickens:

HUNT, LEIGH, *not* JAMES HENRY LEIGH; HUXLEY, ALDOUS, *not*  
 ALDOUS LEONARD; HARTE, BRET, *not* FRANCIS BRET. But  
 presumably we are right in using Herbert George Wells, on the  
 ground that those forenames are "represented by initials on the  
 title-pages of his works," though many people might fail to  
 recognize the author as H. G. Wells!

Opinions differ as to the use of variant forms of forenames, a certain preference having been expressed in favour of the orthodox form.



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PLATE II



But the rule permits a distinct variant of a forename to be used in the heading, when it is consistently used by the author:

LONDON, JACK; BROWN, J. TOM; SMITH, ALEX.: NUTHALL, BETTY.

Occasionally, more especially in foreign names, it happens that two forenames are joined into a single name. In such cases, separation is not to be effected, unless it is known that the author sometimes divides them himself.

Although these four rules deal with forenames, they still relate to that great majority of cases in which an author's works are entered under his surname in the orthodox manner. But there remains for consideration a number of cases in which the main entry is to be made under christian names.

#### ENTRY UNDER FORENAME, TITLE, ETC. (Rules 31-34)

The cases in which a main entry should be made under the forename or under a title of honour, instead of in the ordinary way, will be fairly obvious to cataloguers with even limited experience. They include: monarchs, ruling princes, popes, saints, and other persons habitually known by their forenames. Surnames, by the way, were not in common use until the fourteenth century:

GEORGE V, *king of Great Britain*; FRANCIS, *Saint, of Assisi*; PIUS IV, *pope*.

There is a difference of opinion here regarding main entries for members of royal families. The British rule definitely requires that they shall be made under forenames, with references from the titles. The American alternative provides for the same procedure generally, but it authorizes the cataloguer to exercise discretion in the case of personalities better known by their titles.

EDWARD, *duke of Windsor*; CHARLES, *duc d'Orléans*; CHARLES, *archduke of Austria*. Note that this is an alternative rule.

The American cataloguer has also been burdened with the responsibility of deciding whether a nobleman is better known by his family name, by an earlier title, or by his latest title, under which entry is generally made. The British rule is simplicity itself: noblemen are to be catalogued under their family names, with references from their titles:

DISRAELI, BENJAMIN, *earl of Beaconsfield* (with reference from BEACONSFIELD); CAVENDISH, VICTOR CHRISTIAN WILLIAM, *9th duke of Devonshire* (with reference from DEVONSHIRE). Note that this is an alternative rule.

With such exceptions as popes, and saints known by their forenames, church dignitaries are entered under their surnames, with references from the names of the "sees" over which they preside in the case of archbishops and bishops. The code adds "of the Church of

England," but obviously it would be logical for Roman Catholic ecclesiastics to be treated similarly:

TEMPLE, WILLIAM, *successively abp. of York and Canterbury* (with references from YORK and CANTERBURY): GARBETT, CYRIL FORSTER, *abp. of York* (with reference from YORK); BARNES, ERNEST WILLIAM, *bp. of Birmingham* (with reference from BIRMINGHAM).

#### TITLES, DESIGNATIONS, AND EPITHETS TO BE ADDED IN THE HEADING (Rules 35-37)

When particular titles or designations are commonly used in referring to members of the nobility and the higher offices and ranks, these should be added to the heading, and it should be remembered that designations are included as well as titles. Foreign titles should be given in their English forms when a christian name is used as entry word, but otherwise in the vernacular:

KITCHENER *of Khartum*.

HITLER, ADOLF, *Fuhrer and Reichskanzellor of the German Republic*.

When a christian name is used as the heading, the cataloguer should add to it any epithet, by-name, or adjective of origin, nationality, etc., by which that person is usually known.

ETHELRED *of Rievaulx*; HENRY I, *emperor of Germany, called "the Fowler."*

When it is necessary, as it often is, to distinguish persons bearing the same christian and surnames, it is done by adding to the heading their birth and death dates when easily ascertainable. Such dates can be usefully added even though they may not be immediately necessary for purposes of distinction. Alternatively, some descriptive indication of profession, occupation, etc., may be added:

WHITAKER, WILLIAM, *doctor of divinity*.

WHITAKER, WILLIAM, *F.G.S.*

#### PSEUDONYMS, CHANGE OF NAME, ETC. (Rules 38-41)

Pseudonymous writers have always been a problem for the conscientious cataloguer. The number of such writers to-day is greater than ever, and much time can be spent in ascertaining whether a name is a true or a fictitious one, as well as in discussing whether such writers should be entered under their real names, under the one they have assumed, or under whichever the cataloguer regards as "the best known." Curiously enough, this did not provide the two committees with an opportunity for making alternative rules. The rule directs that entry shall be made under the pseudonym only when the real name cannot be ascertained, in which case the abbreviation *pseud.*

shall be added to the heading. An added entry should be made under the title of the book:

ALAN, A. J., *pseud.* Good evening, everyone (added entry under title).  
BEITH, JOHN HAY (*Ian Hay*) (with reference from HAY).

In connexion with pseudonymous writers, it should be remembered that in a few cases, mostly names of artists, a universally recognized nickname (or sobriquet) may be used as the entry name; but this may not be one of his forenames:

PINTURICCHIO, *i.e.* BERNARDINO DI BETTO VAGIO. BARTOLOMMEO, *fra.*, *i.e.* BACCIO DELLA PORTA.

The cataloguer's task would be much simpler if writers would not, for one reason or another, change their names, but obviously this is not possible. Two alternatives offer themselves for the cataloguing of such people's writings—not necessarily those of women. The British rule follows the British Museum, by entering writers who change their names or who add a second name after having published under an earlier one, under the first name they have used, followed by: *afterwards*:

HUEFFER, FORD MADOX, *afterwards* FORD MADOX FORD (with reference from FORD); BEERBOHM, HERBERT, *afterwards* SIR HERBERT BEERBOHM TREE (with reference from TREE): WHETHAM, Sir WILLIAM CECIL DAMPIER DAMPIER, *afterwards* DAMPIER, Sir WILLIAM CECIL DAMPIER (with reference from DAMPIER). Note that this is an alternative rule.

The American rule, on the other hand, favours entry under the latest name, but again allows discretionary power by inserting the proviso "unless an earlier one is decidedly better known." In both cases reference must be made from the forms not used for the entry.

The treatment of married women writers differs in a similar way, the Americans preferring entry under the latest name, unless the woman has consistently written under an earlier name, whether her maiden name or that of a former husband. For the better guidance of the cataloguer, it is laid down that the heading shall be divided into three parts: (1) the husband's surname, (2) the writer's christian names, (3) her maiden name, if known, in parentheses.

A further difficulty may often arise in the case of a woman writer. Sometimes she uses her husband's christian names or initials, sometimes not. When she does, they should be added to the heading.

With its customary inflexibility, the British rule disposes of the question by simply directing that a married woman writer shall be entered under the earliest name she has used as a writer, with references from any later names:

STERN, GLADYS BRONWYN, *afterwards* MRS. GEOFFREY LISLE HOLDSWORTH (with reference from HOLDSWORTH), KENNEDY, MARGARET, *afterwards* MRS. DAVID DAVIES (with reference from DAVIES). Note that this is an alternative rule.

In a review of the first edition of this work, Leonard Chubb made a useful point on this problem that seems worth quoting: "The alternatives for changed names should be viewed from the standpoint that cataloguing is a continuous process in building an index to the contents of a library, and it seems wrong that an entry correctly made should be destroyed for entry under a heading no more correct."

# VARIATIONS DUE TO LANGUAGE, TRANSLITERATION, PERIOD, ETC. (Rules 42-48)

If a writer invariably uses a foreign form of a name in preference to the usage of his own language, entry is made under it, with an appropriate reference. This applies to writers whose books were originally published in a foreign or an adopted language, "and whose names may therefore be given in the form thus adopted by them":

CHEKHOV, *not* TCHEKHOFF.

CHERNOV, *not* TCHERNOV.

A similar procedure is to be followed in the case of transliterated names if the writer "has himself consistently used a particular form when among foreigners, or is always known by a transliteration differing from the one provided for in these rules."

Until names took definite forms, wide variations were common, which has made necessary the rule that writers of the middle ages, renaissance and reformation periods, who may have translated their names into a classic language or who "have adopted a name Greek or Latin in form," are to be entered under the form of name they have themselves adopted:

REGIOMONTANUS, *not* MULLER, JOHANN.

But in cases where the writer's original name has become firmly established, this should be used in preference to an adopted name. Whichever course is followed, the necessary reference must be made.

Post-Reformation and modern writers whose names are found in both Latin and vernacular forms, are to be entered under the Latin one if that is definitely the better known, with a reference from the vernacular form:

ERASTUS, *not* LIEBER. THOMAS: MANUTIUS, ALDUS, *not* MANUZIO.  
ALDO: GRYPHIUS, ANDREAS, *not* GREIF.

The names of popes should be given in their Latin forms, with references from the vernacular forms of their christian names as well as from their family names:

PIUS VII, *pope* (with references from PIO and from CHIARAMONTI, BARNABA).

The names of monarchs as authors are to be recorded in their vernacular forms, with a reference from the English forms.

As far as possible, the names of Biblical characters should be given in English, and in the forms used in the Authorized Version.

On the other hand, the names of saints, other than Biblical ones, are entered under their Latin forms, unless they have become definitely better known under their vernacular, or some other form:

Latin: IGNATIUS LOYOLA, *Saint*. Vernacular: JEANNE d'Arc. English: FRANCIS, *Saint*, of *Assisi*. ANTHONY, *Saint*, of *Padua*.

#### GREEK, LATIN, AND ORIENTAL WRITERS (Rules 49-56)

The classic authors provide another example of considerable divergence in cataloguing practice; the rules should be studied carefully for this reason.

The ancient Greek authors are entered under the Latin forms of their names, with references from the English forms, and occasionally from the Greek. For guidance in choosing the correct forms, the cataloguer should use some such recognized authority as Smith's *Dictionary of Greek and Roman biography*.

Byzantine writers are entered under their personal or baptismal names, in the Latin forms. Reference should be usually made from the surnames, especially where they have become family names.

The code merely says that the classic Latin authors shall be catalogued according to the usage of the classical dictionaries. This is simple enough, but the cataloguer should, as far as possible, follow the procedure of a single recognized dictionary. In cases of doubt, entry should be made under the first name, with reference from the second.

The original Latin form of name should be adopted, with reference from the English form if it differs:

LIVIVS, TITUS (with reference from LIVY); VIRGILIUS MARO, PUBLIVS (with reference from VIRGIL and from VERGIL); HORATIUS FLACCUS, QUINTUS (with reference from HORACE).

Another troublesome class of writer is that which embraces Arabic and other writers "living in Mohammedan countries and following Mohammedan practice," particularly Turkish and Persian. These are entered under their personal name, followed by any word indicative of relationship, with *abu* (father), *ibn* (son), etc., and by any names connected with the writer's birthplace or "some circumstance connected with his life and character."

It is important to note that the part of the name preceding the personal name must be *transposed*, as christian names are transposed in general cataloguing practice. References are to be made from each of the other names or parts of names.

The article *al* must be put in, but it is "ignored in the arrangement when it precedes the name under which entry is made."

There is an important proviso at the end of this rule, to the effect that exceptions to the foregoing include cases in which some name other than the personal one distinguishes an author more clearly, or in which some other form of name has established itself in Western literature.



Unless definitely known by a European form of name, Hebrew writers prior to the nineteenth century are entered under the "given name" of the writer, followed by that of his father, or by a designation referring to his place of birth or residence, profession or rank.

When the proper name of a Hebrew writer begins with *ben*, *abi*, or *ab*, these should commence the heading, because they form an essential part of such names. Similarly with *bar* in Syriac names.

When the article *ha*- precedes a writer's name, it is to be ignored in the alphabetical arrangement.

Hebrew authors sometimes write in Arabic and in Hebrew. In such cases, enter under the Hebrew name and refer from the Arabic. References should also be made from the several forms in which many Hebrew names have become current, and as far as possible, Biblical names are to be given in the form used in the Authorized Version.

The general practice regarding Indic names is to enter under the personal name, which is generally the first, with a reference from the family name or the surname, which is usually the third. If there are only two names, refer from the second.

There is a sort of omnibus rule (55), applicable to cases not specifically provided for previously. These other Oriental names are generally to be treated like the Indic names, except when they are formed in accordance with western usage, as the Armenian ones are. In such an event, they are to be treated like modern family names.

Notwithstanding the general rules, Oriental names which have become definitely established in western literature under certain forms are entered under these forms, with necessary references from their original ones.

Examples of the procedure to be followed are given in the code, and any further ones would still leave the problem as involved as ever. The best advice to be offered to the ordinary cataloguer is to follow some recognized authority, such as the catalogues of the British Museum. There is, however, one fatal mistake to be guarded against, namely, the use of a title as an entry word, such for example as pasha, bey, etc. But the cases that will come the way of most cataloguers fall mostly within the class of those whose names have become subject to the laws of ordinary western usage, such as: Dutt, Shoslee, Chunder, Naidu, Sarojini, Chintamani, C. Yajnesvra, etc.

The following information respecting Indian names was supplied by Mr. C. B. Barrie, for many years resident in India, and is likely to be of general interest.

In Bengal the people have adopted the English name method: *e.g.*, a well-known man is Romesh Chunder Dutt. In private life he would be addressed as Romesh or Chunder, corresponding to our Christian names: in correspondence he would usually write R. C. Dutt, sometimes in full as we do. Common surnames are Banerjee, Mukerjee, Chatterjee, Das, Biswas, Tagore, etc.

The important community of the Sikhs are all called Singh: *e.g.*, Ranjit Singh, Gunda Singh, Dhian Singh. The founder is Guru Nanak Singh, "guru" meaning a religious teacher. The Rajputs also call themselves Singh.

The people of Kutch in Western India have an interesting way of naming themselves: the first name is that of the son, and the second that of the father;

*e.g.*, Devji Jetha means Devji, the son of Jetha; similarly Ramji Devji means Ramji, the son of Devji, and the name Jetha now disappears. So one cannot be called Smith for untold generations!

In Madras I understand the system adopted by Bengal prevails.

Among the Parsees, the surname denotes an occupation or descent: *e.g.*, Firdoonjee Dantra: the latter meaning a dentist. He would sign letters F. Dantra.

Among Moslems, there is a great variety of names, mostly having a religious meaning; *e.g.*, Khoda Baksh means the gift of God. Baksh or Bakshish, a charitable gift, has been corrupted to Backsheesh among Englishmen. A large number of names end in Khan; *e.g.*, Subhan Khan, Nawab Khan; I think Khan means that the person belongs to the Sunni sect; it also means a chief. Another common last name is Shah; *e.g.*, Golam Ali Shah, which means the slave of God. Shah is used mostly by the Shiah sect. In their own language the full names would be written, but in English they are generally written K. Baksh, S. Khan, G. A. Shah, etc.

Din or Deen is another last name, and means religion; *e.g.*, our corruption of Aladdin is properly Allah Din or the religion of Allah.

This scheme bears some likeness to the Arabic system, the Indian system being derived from the Arabic and Persian, as is natural. In Hindustani or Urdu, the *lingua franca* of Northern India, many words are transferred bodily from these two sources.

In Burma, names always have a meaning, and are preceded by Maung, equivalent to our Mr.; *e.g.*, Maung Gee is Mr. Big, Maung Ngay is Mr. Little, and so on.

Among the Hindus there is a diversity of systems, but I believe the names indicate castes or occupations. Lal, for example, is used by those of the trading castes as a rule, like Piari Lal. In their own language the full name would be written, but in English usually P. Lal, but sometimes in full. Other names that we might call surnames are Ram, Das, Parshad. Many castes have single names, such as Rugbeer, Somaloo, Gajadhar, but they are generally used by the peasantry and the humbler classes.

## EDITORS, ETC. (Rule 57)

The last rule in this section simply states that "the names of editors, translators, continuators, etc.," are subject to the rules applicable to authors, as and when the circumstances arise, as they so frequently do.

## PROBLEMS

1. Examine the alternative rules in this section, and discuss the pros and cons of each method as laid down by the British and American committees respectively.

2. Certain of the rules in this section are frequently modified or altered for use in smaller libraries. Which, in your opinion, are these, and what are the modifications you suggest?

3. What are the rules for dealing with commentaries, concordances, continuations, revisions, and names beginning with prefixes? Give examples.

4. In what circumstances are forenames used as entry words? Give examples.

5. Discuss the problem of compound names and the difficulties they present to the cataloguer.

6. What rules are involved in the cataloguing of illustrations, maps, engravings and plans? Give a real or imaginary example of each.

7. Discuss the question of family names versus titles or best-known names, changes in names occasioned through marriage or other circumstances, from the standpoint of a public library.

8. Discuss the entry of books by authors who write under pseudonyms (*a*) from the point of a smallish public library, and (*b*) from that of a national library. What pronouncements have various codes made on the subject?

## CHAPTER SIX

### RULES FOR THE MAIN ENTRY: CORPORATE AUTHORSHIP (RULES 58-111)

AN important and difficult part of the cataloguer's task is that which is concerned with books and other printed material brought into being by impersonal authors, or corporate bodies. Roughly, such authors may be divided into three: (1) *Governments*, whether central or local, ecclesiastical, judicial or military districts, and subsidiary departments; (2) *Societies*, which include, besides those commonly so regarded, such bodies as political parties and religious denominations, all of which are to be distinguished from (3) *Institutions*, which are fairly understandable, except that it is not always easy to know exactly what is a society and what is an institution. For instance, a chamber of commerce and a convent are institutions and not societies, a club and a Y.M.C.A. are societies, and not institutions. Care should therefore be taken in distinguishing between these, especially as some bodies whose names include Institute or Institution are actually societies, such as the Royal Institute of British Architects.

#### GOVERNMENT PUBLICATIONS (Rule 58)

Regarding governments and government departments, especially from the viewpoint of British cataloguing, these may be defined as embracing the publications of His Majesty's Government through Parliament or one of its two Houses, or through a recognized department, and in local government, a county council or one of its departments, a city, borough, urban district, rural or parish council, or one of their departments. In all these cases, the officially constituted bodies or departments are regarded as the authors of works issued by them or under their authority.

The general rule is to make the main entry under the country or district responsible for their appearance:

GREAT BRITAIN. *Parliament.*

SURREY. *County council.*

HORSHAM. *Urban district council.*

WESTMINSTER. *City council.*

with the name of the department primarily responsible, if any, as a subordinate heading. In this connexion, it should be remembered that for such a subordinate heading the cataloguer should use the name of the department, and not the name or title of the officer presiding over it. There is, however, a proviso that a reference may be made

from the name of a departmental head to that of his department or office:

GREAT BRITAIN. *Ministry of transport.*

GREAT BRITAIN. *Admiralty.*

LONDON. COUNTY COUNCIL. List of streets and places within the administrative county of London; ed. by W. E. Riley (reference from RILEY).

In a few cases there is no responsible department, but only an officer, in which case the name of his office is used as a sub-heading. It is also permissible to add to such sub-headings as President, Lord Mayor, Mayor, Chairman of Council, etc., the name of the holder of the office at the time, preceded by the dates during which he held it.

CROYDON. *County borough council.*

CROYDON. (*County borough*) *Mayor*, 1935-1937 (*Arthur Peters*).

#### SUBORDINATE OFFICES (Rule 59)

Here is a rule to be remembered carefully. It has been said that departments are entered as sub-heads of the main heading. But departments—or sections—that are themselves subordinate to a department are entered directly under the name of the country, and not as a further sub-heading:

GREAT BRITAIN. *Mines department.* (With reference from GREAT BRITAIN. *Board of trade*).

GREAT BRITAIN. *Meteorological office.* (With reference from GREAT BRITAIN. *Air ministry*).

It will be noticed that in the use of sub-headings, what is called the direct form has been employed, as *Board of education*. Many libraries prefer the indirect form, which may be used if preferred, as: *Education, Board of*. It may be noted here that English libraries often enter directly under the name of the department, omitting Great Britain altogether; this appears to be a common-sense method in ordinary libraries.

#### REPORTS (Rules 60-61)

It occasionally happens that for a special purpose, some individual other than an official makes a report to a governing body, in which case the main entry is made under his name, with an added entry under the body to which the report is made:

WHITAKER, WILLIAM. Borough of King's Lynn; report on the best source for a water supply. (Added entry under KING'S LYNN. *Borough council*).

LIVERSEEGE, J.—F—. Report to the Minister of Health on the bacteriological purity of Birmingham's water supply. (Added entry under GREAT BRITAIN. *Ministry of health*).

But if the report is made by an official, his name receives only an

added entry, and not even that if the report is a matter of ordinary routine.

A collection of reports to a government body by a number of persons is also entered under the name of the responsible body. Collections remind the cataloguer of such things as added and analytical entries, either of which may be made for any specific report that seems to warrant it, under the name of the maker of the report, even though he may be an official of the body receiving the report.

# LAWS (Rules 62-65)

Laws, whether collections, single statutes or enactments, or laws on a specific subject, are entered under the country or smaller community responsible for promulgating them, with an added entry under the editor or compiler, if any, in the case of collections:

GREAT BRITAIN. *Statutes*. Pharmacy and Poisons act, 1933.

CROYDON. *County borough council*. Building bye-laws.

The sub-heading *Statutes* is used in preference to *Parliament*, and where there is an extensive collection of material under the main heading, it is advisable to make a reference from the responsible body, as:

GREAT BRITAIN. *Parliament*. For Laws, see  
GREAT BRITAIN. *Statutes*.

In this connexion, we are reminded of the rules for entering commentaries, in that where the text of laws is only quoted in a partial or a fragmentary manner, or when the work of a digester or commentator is obviously the dominating feature, the main entry is made under his name, with only an added entry or a reference under that of the enacting body.

STEPHEN, Sir JAMES FITZJAMES. Digest of the criminal law... (added entry or reference under GREAT BRITAIN. *Statutes*).

GLYN-JONES, H—. The Pharmacy and Poisons act explained (added entry under GREAT BRITAIN. *Statutes*: reference from JONES, H—GLYN—).

Reports of law proceedings in a particular court are entered under the court, with an added entry under any individual concerned in the making of the reports, in the following definite order: (1) name of country or smaller community, (2) name of the court:

GREAT BRITAIN. *Court of King's bench*. Report of proceedings. . . .

Digests of law reports are entered under the person who has prepared the digest: if no name is given, then enter under the title by which it is known:

RYLAND, R. H. Digest of cases decided by the superior and other courts in Ireland. . . .

If a digest is limited to a specific court or judge, make an added

entry under either name, and if the reports are commonly referred to by a specific title, under that as well.

#### OPINIONS, DECISIONS, CHARGES, AND PLEAS (Rules 66-67)

Another rule that will not greatly concern the ordinary cataloguer relates to the entry of what are called opinions, decisions, and charges, a single one of which should be entered under the court in which it is made, with added entries under the judge giving the opinion, decision or charge of the parties to the suit, and any other headings that seem to require entry:

CROYDON. *County court*. The Opinion of Judge Smithson in the case of Henry Johnson vs. Peter Jenkins....(added entries under SMITHSON, JOHNSON and JENKINS).

CROYDON. *Quarter sessional court*. Charge to the jury by the recorder. Sir William Henderson....(added entry under HENDERSON).

A separately published plea should be entered under the lawyer who makes it, with added entries under any other people mentioned, including those of the parties concerned in the case:

JONES, WILLIAM. The Plea of William Jones, esq., before Mr. Justice Stephenson on behalf of Henry Thomas, in the case of Henry Thomas vs. John Williams.... Reported by Victor Pearce.....(added entries under THOMAS and WILLIAMS).

#### CONSTITUTIONS, CHARTERS AND TREATIES (Rules 68-71)

Constitutions of a country are entered under the country, with the sub-heading *Constitution*. The arrangement is to be by dates of publication, except that reprints are arranged under the date of original issue.

What are called constitutional conventions are entered under the state or other community, with the sub-heading *Constitution convention*, followed by the date of the convention.

A charter of incorporation is entered under the name of the body or place to which it is granted, with sub-heading *Charters*. The name used in the heading is that which designates the body or place incorporated: thus, when two or more towns are incorporated into one, the name adopted for the whole is the entry word. In such cases references should be made under the names used before incorporation. A reference should also be made under the power granting the charter:

KENILWORTH. *Charters*. Charter of Henry III, dated at Kenilworth, 1266....(added entry under HENRY III).

CROYDON. *Charters*. Charter of incorporation granted by Her Majesty's Privy Council....(added entry under GREAT BRITAIN. *Privy Council*).

The entry of treaties is governed by three rules: (1) single treaties, (2) collections of several countries, and (3) collections of treaties of a single country with one or more other countries.

Single treaties are entered under the party first mentioned on the title-page, with the sub-heading *Treaties*: added entries should be made under the other party or parties to the treaty:

RUSSIA. *Treaties*. Treaty of peace between Russia and Esthonia.  
 . . . (added entry under ESTHONIA, reference from ESTONIA).

Where a treaty is commonly known by the place at which it was made, a reference should be made from the name of that place, as well as from what the code calls "any other usual appellation."

In order to maintain a chronological sequence under any country, the date of each treaty should be included in the sub-heading.

In the case of a collection of treaties of several countries, entry should be under the compiler. If, on the other hand, it is a collection of those of a specific country with one or more other countries, entry should be made under that country which is a party to all the treaties, notwithstanding that some other country may be first mentioned on the title-page.

## SOCIETIES (RULES 72-73)

Students are frequently worried by the "exceptions, variations, and further specifications" that follow the general rule for societies, and by the "exceptions and special rules for particular classes of institutions" that follow the general rule for institutions.

Some attempt is made in the preface to the American edition of the code to explain those exceptions and variations. After saying that "the committee found that . . . its decisions must be guided chiefly by the requirements of larger libraries of a scholarly character; that only incidentally would it be possible to outline modifications or variations of practice suitable for the smaller libraries," it goes on to say something that appears to be very apt at this point, and that is likely to be overlooked by the majority of students: "As an illustration of an alternative or exception, rule 72 may be quoted. This is a general rule which calls for entry of a society under the first word of its name not an article. It has seemed proper that a few exceptions should here be provided; likewise that alternatives should be outlined for the use of libraries which for definite classes of societies may prefer entry under the name of a place or country. Again, when an institution is closely associated with a certain locality by its buildings, or for other reasons, and when its name is not sufficiently distinctive to be easily remembered, entry under the place has been prescribed (rule 82). There is accordingly an attempt to distinguish between societies and associations on the one hand and institutions as limited to permanent establishments with buildings and equipment on the other. The latter class also affords exceptions and variations which it may be well to note here. In the first place, institutions whose names begin with a proper name, e.g., the many universities, etc., which bear the names of founders or other individuals, would almost invariably be thought



of under this name rather than that of the place where located. Secondly, entry under a general institution for one which constitutes merely a branch or department of it is in many cases much to be preferred to independent entry under the name or place of location of the subordinate institution. These considerations have caused a series of exceptions to be introduced after the general rule for institutions (*cf.* 83-99)."

But to return to the code and its rules. The second form of corporate authorship covers all kinds of societies and associations, as distinct from what are called institutions. These may be international, national, or local, and may range from political parties and religious denominations to masonic orders and Y.M.C.A.'s.

The general rule is perfectly simple. Any publication of a society receives its main entry under the first word other than an article of its corporate name, with a reference from any other name by which it is known, and particularly from the place housing its headquarters. There are, however, several important variations and exceptions to this simple general rule, all of which should be noted carefully, as it is frequently the exception to the general rule that causes the downfall of candidates at examinations:

PHARMACEUTICAL SOCIETY OF GREAT BRITAIN. British Pharmaceutical codex.

MEDICO-CHIRURGICAL SOCIETY OF GLASGOW (with reference from GLASGOW. *Medico-chirurgical society*).

FABIAN SOCIETY.

Societies whose activities extend throughout many countries or that have authorized names in many languages, should be entered under the English forms if they are used officially. If there is no English form, entry should be made under that official form which occurs most frequently:

INTERNATIONAL SOCIETY OF INDUSTRIAL ACCIDENT BOARDS (with reference from INDUSTRIAL ACCIDENT BOARDS).

SOCIÉTÉ POUR L'ÉTUDE PRATIQUE DE LA PARTICIPATION AUX BÉNÉFICES. UNION ACADEMIQUE INTERNATIONALE.

LEAGUE OF NATIONS.

#### ORDERS OF KNIGHTHOOD, SECRET ORDERS, ETC. (Rule 74)

Orders of knighthood and secret societies, whether modern or otherwise, are entered under the names by which they are known. But in this connexion it should be observed that masonic orders are entered under the heading Freemasons:

ORDER OF THE GOLDEN FLEECE (with reference from GOLDEN and from FLEECE).

FREEMASONS. *Pollokshaws royal arch order* (with reference from POLLOKSHAWS. *Freemasons*).

# LOCAL COLLEGE OR UNIVERSITY SOCIETIES (Rule 75-76)

Alumni associations are what we should more commonly call students' associations. They are entered under the school, college, or university to which they are attached, with references from their own distinguishing names if necessary:

GLASGOW. UNIVERSITY. *Oriental society.*

Societies limited to a particular college are entered under that college, and not under the university, with references from their distinguishing names, if any, and from the university.

## GUILDS (Rule 77)

Guilds, which include what British people know as Livery Companies, are entered under the city or town in which they have their headquarters, with the name of the guild as a sub-heading:

LONDON. GROCERS' COMPANY (with reference from GROCERS' COMPANY, LONDON).

EDINBURGH. COMPANY OF MERCHANTS (with reference from MERCHANTS, Company of, EDINBURGH).

## LEARNED ACADEMIES, BEGINNING WITH K.K., R., I., ETC. (Rule 78)

Cataloguers who are applying the code strictly will need to take care in carrying out the provisions of the rule which directs that learned societies—or academies as they are called—are entered under the first word of their title other than an article or an adjective denoting royal privilege, as K.K., R., I. These abbreviations, which stand for Kaiserlich Königlich, Reale, and Imperiale, are to be written in at the beginnings of the names of those societies that bear them, but are ignored in the arrangement. Notwithstanding this, the words *Royal*, *Imperial*, etc., at the beginnings of the names of English societies are neither to be abbreviated nor disregarded in the arrangement:

ROYAL METEOROLOGICAL SOCIETY, LONDON.

R. SOCIETÀ ROMANA DI STORIA PATRIA, ROMA (with references from REALE SOCIETÀ . . . and ROME).

K. AKADEMIE DER WISSENSCHAFTEN ZU MÜNCHEN (with references from KÖNIGLICHE AKADEMIE . . . and MUNICH).

## AFFILIATED SOCIETIES (Rule 79)

If an affiliated local branch of a society includes as part of its title the name of the parent organization, it is entered under the name of the main body. But if it has its own distinctive name, which does not include that of the parent organization, entry is made under its own name, with a reference from the main organization:

SOUTH SUBURBAN CO-OPERATIVE SOCIETY (with reference from CO-OPERATIVE WHOLESALE SOCIETY).

LIBRARY ASSOCIATION. *London and home counties branch.*

## RELIGIOUS DENOMINATIONS AND ORDERS (Rule 80)

Anything that may be reasonably regarded as an official publication of a religious denomination or order is entered under the denomination or order issuing it. This includes such things as liturgies, confessions of faith, etc.:

CONGREGATIONAL UNION OF ENGLAND AND WALES.  
CHURCH OF SCOTLAND. *Confessions of faith.*

## POLITICAL PARTIES (Rule 81)

Similarly, the publications of political parties are to be entered under the party responsible for their publication.

## INSTITUTIONS (Rule 82)

As has been said, the difference between a society and an institution is sometimes a fine one, but the general rule for their respective entries is entirely different. Whereas a society is entered under the first word of its name, an institution is, generally, entered under the place in which it is situated:

CROYDON. *Chamber of commerce.*

LIVERPOOL. *Repertory theatre.*

Having cited the general rule, it is necessary to say immediately that most of the rules grouped under this head comprise what are called "Exceptions, and special rules for particular classes of institutions."

## INSTITUTIONS BEGINNING WITH A PROPER NOUN OR ADJECTIVE (Rule 83)

To begin with, any institution having a name commencing with a proper noun, or with an adjective derived from a proper noun, is entered under the first word of its title, with a reference from the place in which it is situated:

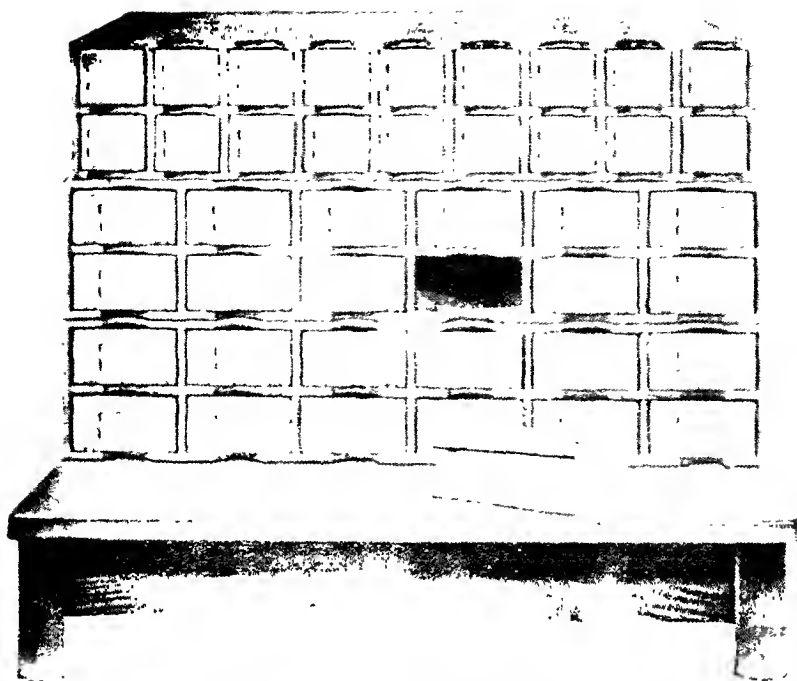
SOANE MUSEUM, *London* (with reference from LONDON. *Soane museum*).

JOHN RYLANDS LIBRARY, *Manchester* (with reference from MANCHESTER. *John Rylands library*).

It should be noted in this connexion that two very commonsense modifications of the rule have been suggested, which many libraries have carried into effect. They are: (1) an extension of the rule to those institutions possessing distinctive names, and (2) its limitation to institutions of the British Empire and the United States, leaving other foreign institutions to be entered under the name of the place in which they are situated.

A footnote to the caption over rule 83 is likely to share the fate of most footnotes, and is therefore quoted here to ensure that it is not overlooked: "While some of the special rules which follow are inconsistent with the principles laid down in rule 83, it has nevertheless





(Moore's Modern Methods, Ltd.)

#### MOORE'S SHEAF CATALOGUE CABINET

Note the flat storage method for the sheaves. The illustration shows two sizes of binder: 5" x 6" and 3" x 6 $\frac{1}{4}$ ".

PLATE III

less seemed best to enter certain classes of institutions (e.g. churches, monasteries, observatories, public schools, Carnegie libraries, etc.) under place, in conformity with the general rule (82) even though their names begin with a proper noun or adjective.

"Exceptions to both 82 and 83 are recommended in certain cases, where the affiliation of one institution with another is of such a nature that entry under the general institution is clearly to be preferred either to entry under the name of the subordinate institution or under the place where it is located. Cf. 84, 85, 89b, 94, 95."

# SCHOOLS AND COLLEGES (Rules 84-88)

Colleges forming parts of British universities, as well as professional schools constituting integral parts of such universities, are entered under the name of the university, with that of the college or school as a sub-heading, and a reference from it:

CAMBRIDGE. UNIVERSITY. *Trinity college* (with reference from TRINITY COLLEGE).

UNIVERSITY COLLEGE, LONDON. *School of librarianship* (with references from LONDON. UNIVERSITY, and from SCHOOL OF LIBRARIANSHIP).

LONDON. UNIVERSITY. *School of slavonic and eastern European studies* (with reference from SCHOOL OF SLAVONIC AND EASTERN EUROPEAN STUDIES).

There is a provisional clause to the effect that a professional school beginning with a proper noun, or with an adjective, may be entered under its own name, if it is more likely to be looked for under that, as also if it is situated at a distance from the university, or if having only a nominal connexion with it.

College or university libraries, museums, laboratories, and such-like, are entered under the university to which they are attached, always with any necessary reference:

GLASGOW. UNIVERSITY. *Library*.

Schools supported by taxation, by which is meant those provided and maintained by national or local educational authorities, are entered under the place in which they are situated, with a reference from their distinguishing name, if any:

CROYDON. SELHURST GRAMMAR SCHOOL (with reference from SELHURST GRAMMAR SCHOOL).

American and British private schools are entered under their proper names when these begin with a proper noun or with an adjective, otherwise under the place in which they are situated. There is a proviso here to the effect that if a private school is known by the name of its proprietor, it is entered under his name:

ST. ANSELM'S SCHOOL, CROYDON (with reference from CROYDON).

PORTCH, JOHN. *Portch's school of commerce*, Croydon (with reference from Croydon. *Portch's school*).

The foregoing paragraph refers only to American and British schools. Foreign private schools receive entry under the place in which they are situated, with such references as may be necessary, either from their name or from that of the proprietor. A similar rule follows for Indian schools in the United States.

#### PRIVATE COLLECTIONS (Rule 89)

Private collections are distinguished from those of a public nature. There are two parts to the rule governing the entry of such things as catalogues and other publications of these collections, which include art galleries, libraries, special collections, etc. The first directs that when the collection is still in the hands of the collector, the main entry is made under his name, with an added entry under the compiler of the catalogue, and, if necessary, under the place where the collection is situated:

EUMORFOPOULOS, GEORGE. The George Eumorfopoulos collection.  
Catalogue of the Chinese . . . pottery . . .

The second part lays it down that if the collection has passed to some public institution, the main entry of publications issued subsequent to the handing over is made under the institution, with necessary references from the names of the collection and of the original collector:

VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON. The Herbert Allen collection of English porcelain, compiled by Herbert Rackham . . . (with references from ALLEN and RACKHAM).

Publications issued prior to the handing over should receive an added entry under the institution to which the collection has since passed.

#### NATIONAL AND STATE INSTITUTIONS (Rules 90-91)

A national institution whose name includes the country in which it is situated, and is therefore likely to be better so known than by the city or town in which it is located, is entered under the country, with the name of the city or town added in the heading. In cases of doubt, the city or town in which the institution is located is to be preferred.

GREAT BRITAIN. NATIONAL PHYSICAL LABORATORY, TEDDINGTON  
(with references from NATIONAL and from TEDDINGTON).

American State institutions are entered under the State in which they are situated:

KENTUCKY. GEOLOGICAL SURVEY.

#### AGRICULTURAL EXPERIMENT STATIONS (U.S.) (Rule 92)

This rule is hardly likely to concern many British cataloguers. It simply states that agricultural experiment stations are entered under the state or other territory in which they are "organized," but the

name of the precise place in which such a station is situated is to be included in the heading.

UNIVERSITIES, GALLERIES, ETC., CALLED IMPERIAL, ROYAL, ETC.  
(Rule 93)

As there are so many institutions, galleries, universities, etc., beginning with Royal, Imperial, National, etc., these should be entered under the place in which they are situated. Except in English names—as already noted under societies—the adjective denoting privilege, etc., is abbreviated, and is disregarded in the arrangement. Care should be taken in connexion with this rule to see that a reference is made from the name of the institution:

LONDON. IMPERIAL INSTITUTE (with reference from IMPERIAL INSTITUTE, LONDON).

LONDON. NATIONAL GALLERY (with reference from NATIONAL GALLERY, LONDON).

OBSERVATORIES, BOTANICAL AND ZOOLOGICAL GARDENS (Rules 94-95)

Except where they form part of some college or other institution, in which case they are entered under the college or other institution with an appropriate sub-heading, observatories are entered under the place in which they are situated, with any necessary references:

GREENWICH. ROYAL OBSERVATORY (with reference from ROYAL OBSERVATORY, GREENWICH).

This rule, however, permits exception to be made when an observatory is definitely likely to be looked for under its own name rather than under that of a place or of an institution.

With three exceptions, zoological and botanical gardens are entered under the place in which they are situated. The exceptions are: (1) when they form part of a university or school, in which case they are entered under the university or school; (2) when owned by a society, and invariably referred to by its name, in which case the society provides the heading; (3) when owned by a private individual, when the entry will be made under his name as the owner:

CHELSEA. BOTANIC GARDENS.

ZOOLOGICAL SOCIETY OF LONDON.

CHURCHES, MONASTERIES, ETC. (Rules 96-97)

Churches (*i.e.* actual buildings) receive their main entry under the place in which they are situated:

LONDON. WESTMINSTER CATHEDRAL (with reference from WESTMINSTER CATHEDRAL).

There are four parts to the rule governing monasteries, abbeys, and similar institutions: (1) monasteries, abbeys, priories, etc., located in a city or a town are entered under the place in which they are situated,



with a reference from the institution; (2) when a village or a town has grown up around such an institution and taken its name from it, make the distinction clear by adding after the name of the place, in curves, the name of the monastery or other institution; (3) if not situated in a town or city, enter under the name by which it is known; (4) British monasteries, abbeys, etc., are, however, to be entered under the names by which they are generally known:

ETTAL, GERMANY (*Benedictine abbey*) (with reference from BENEDICTINE ORDER).

EINSIEDELN, SWITZERLAND (*Benedictine monastery*) (with reference from BENEDICTINE ORDER).

MOUNT ST. BERNARD, Charnwood forest (*Cistercian abbey*) (with references from BERNARD, MOUNT ST., and CISTERCIAN ORDER).

WAVERLEY ABBEY, GUILDFORD (with reference from GUILDFORD).

#### BANKS AND LIBRARIES (Rule 98-99)

Banking houses are entered under the firm in which their business is transacted:

WESTMINSTER BANK, LIMITED.

Ordinary public libraries are entered under the place in which they are situated. But those specifically designated, as Carnegie or other libraries, while being similarly entered, have references from the names by which they are known.

### MISCELLANEOUS CORPORATE BODIES

Besides the foregoing three main groups of corporate authorship, there are some bodies left over to be dealt with under this very wide heading. Most of them may be described as birds of passage, in that they are of a kind that fulfil their purpose and pass away, though their works may remain. They include conferences, exhibitions, church councils, and expeditions. In addition, there are rules for entering business houses, classes of citizens not forming part of any organized body, foundations, and endowments, etc.

#### DIPLOMATIC CONFERENCES AND INTERNATIONAL MEETINGS (Rules 100-101)

Diplomatic conferences usually take their name from the place of meeting, and are entered accordingly, with references from any other names by which they may be known:

VERSAILLES, PEACE CONFERENCE, 1919.

As far as possible, conferences and meetings of an international nature, other than diplomatic ones, should be entered under their English names if the official publications have appeared in English, or if that language was used as an official language of the conference. If English was not so used, entry is made "under the name in the

language in which most of the publications have appeared." If this is not easily ascertainable, enter under the name by which the conference is generally known:

CONGRÈS INTERNATIONAL DES ÉTUDIANTS, BUDAPEST . . . (with references from BUDAPEST and from ÉTUDIANTS).

INTERNATIONAL CO-OPERATIVE ALLIANCE (with reference from CO-OPERATIVE ALLIANCE).

#### EXHIBITIONS, ETC. (Rules 102-103)

The official publications of general exhibitions and similar ventures are entered under the place in which they are held, with references from their official titles or from any other names by which they are commonly known. It should be noted that this rule refers to official publications only:

LONDON. INTERNATIONAL EXHIBITION, 1851 (with references from INTERNATIONAL EXHIBITION, and from GREAT EXHIBITION).

Publications of countries, firms or others taking part in any exhibition, fair, bazaar, or similar activity, have their entries under the appropriate names of the parties concerned.

Exhibitions, fêtes, bazaars, and similar events organized by, or held under the auspices of a society or an institution, or in connexion with a congress, are entered under the name by which the body or the congress is known, and references are made from (a) the place at which the event was held, and (b) when it is distinctive, from the name of the exhibition:

ROYAL ACADEMY, LONDON. Exhibition of works by old masters . . . (with reference from LONDON. ROYAL ACADEMY).

#### ECCLESIASTICAL COUNCILS (Rule 104)

Councils of the Catholic Church are entered under the name of the place at which the meeting is held, but Lateran and Vatican councils are entered under these names, not under Rome. Care must be taken in interpreting the second part of this rule, which directs that councils and similar meetings of other religious bodies shall be similarly entered, but only provided that the official representation is not confined to a single denomination or sect:

VATICAN. *Councils* (with reference from ROMAN CATHOLIC CHURCH. *Councils*).

WORMS, DIET OF.

WHITBY, SYNOD OF, 664.

#### CONVENTIONS AND CONFERENCES (Rule 105)

In accordance with the rules for the entry of the official publications of *societies*, conferences of political parties, religious denominations and similar bodies are to be entered under their respective names:

## INDEPENDENT LABOUR PARTY.

FREE CHURCH OF SCOTLAND. *General assembly.*

But similar meetings of bodies having no existence apart from the meeting or conference concerned, should be entered under the name by which the meeting is known. Failing a name, entry should be made under the place of meeting, and a suitable name should be manufactured that will correctly describe the nature of the meeting:

KESWICK. *Convention.*

## COMMITTEES AND MEETINGS OF CITIZENS (Rules 106-107)

A meeting organized by a town's citizens, but not held under the auspices of a particular body, nor having a name by which it is known, is entered under the place at which the meeting is held, with a sub-heading *Citizens*, and with a reference or an added entry under the name of the chairman "or first signar," as the code says:

CROYDON. *County borough. Citizens. Proceedings at a town meeting . . .*

If the meeting is restricted to a specific class of citizens, and if the publications connected with it are anonymous, enter under the place, and add the name of the distinctive class of citizens holding the meeting.

## BOARDS, TRUSTEES, ETC. (Rules 108-110)

If the name of a Board, Body of Trustees or Corporation begins with one of those words, publications issued under their authority should be entered under the institution or body which it controls:

BRITISH MUSEUM, LONDON. *Trustees.*

A business firm is to be entered under the surname by which it is generally known, followed by any forenames or initials used in its designation:

## QUARITCH, BERNARD, LIMITED.

## ROFFEY AND CLARK, LIMITED (with reference from CLARK, ROFFEY AND, LIMITED).

Such bodies as endowments, foundations, funds, etc., are obviously properly entered under the names by which they are known:

WHITGIFT FOUNDATION, CROYDON. *Board of governors.*

## CARNEGIE ENDOWMENT FOR INTERNATIONAL PEACE, WASHINGTON.

## PALESTINE EXPLORATION FUND, LONDON.

But in cases where the foundation or endowment operates in conjunction with an existing institution, as with a college, a university or a hospital, entry is made under the institution, with a reference from the endowment or fund.

The code is silent on the point, but the cataloguer should consider

carefully whether it is not advisable to make a reference from the place in which the endowment exists or operates.

### EXPLORING EXPEDITIONS (Rule 111)

There is a variation of practice in entering accounts of exploring expeditions, in consequence of which the cataloguer is enjoined to "refer freely" from other possible names than the one chosen for the heading, such as government departments, commanders, societies, editors, and even from names of vessels.

If the record is clearly the personal work of one or more individuals, the main entry should be made under their name or names.

When the record consists of contributions by several people, certain alternatives offer themselves, the choice being influenced by the manner in which the expedition is designated, or by the "prominence given on the title-page to any one of the suggested headings," as:

- (a) The official designation of the expedition, including its date.
- (b) The government, or other body or person responsible for the expedition and for the publication of its results.
- (c) The officer commanding the expedition, particularly if he personally edits the results.
- (d) The name or names of the ship (or ships, if there are not more than two), with the addition to the heading of the date of the expedition.
- (e) The editor of the results.
- (f) The first word of the title of the record.

### PROBLEMS

1. What is corporate authorship, and what forms may it take? Give one example of each.

2. What is the significance of such words as Royal, Imperial, etc., in corporate authorship? Give examples of British and foreign societies beginning with such words.

3. What are the rules for entering central government publications, and what modifications are common in British libraries? Give some examples.

4. What are the rules for entering churches and other ecclesiastical buildings?

5. What circumstances would guide you in preferring any one of the many alternative headings provided for accounts of exploring expeditions?

6. What procedure is to be adopted in cataloguing publications of various types of educational establishments? Give examples.

7. What is the code rule for laws and for digests of them? Give two examples, real or imaginary.

8. How are the following entered: reports of civil actions, reports of crown, state and criminal proceedings, collected reports of trials, admiralty proceedings? Give examples.

## CHAPTER SEVEN

### RULES FOR THE MAIN ENTRY: TITLE AND MISCELLANEOUS ENTRIES

#### (RULES 112-135)

##### ANONYMOUS WORKS (Rules 112-118)

WHEN is a work anonymous and when is it not? Is it to be regarded as anonymous if the author is not ascertainable from the book itself; or may it be regarded as anonymous if the author has been definitely ascertained from any reputable source whatsoever? These are questions that have never been satisfactorily settled. The code says that if the author of an anonymous work is known, the main entry is made under his name. If, however, the author remains unknown, the main entry must be made under the first word of the title other than an article:

[HELPS, Sir ARTHUR.] Brevia, short essays and aphorisms (added entry under Brevia).

How to make a fortune . . .

In the first case, make an added entry under the title, and if the book relates either to a person or a place, make an added entry under the personal or place name, as the case may be:

MALEFACTOR'S REGISTER, or the Newgate and Tyburn calendar . . .  
(added entry under Newgate and under Tyburn).

It happens occasionally that an anonymous work appears volume by volume, in which case the entry is made under the title of volume I, unless (a) the work has become definitely better known by that of a later volume or volumes, or (b) a later title is attached to the majority of the work. Here, as in many cases, the cataloguer is thrown back on to his scheme of references, which must be made from any or every title not chosen as the entry word.

More frequently, it happens that the title-page of an anonymous work bears the phrase, *by the author of*. The rule for cataloguing such books is rather involved, though the cataloguer is saved much worry because most authors who seek to veil their identity in this fashion have been "discovered" and recorded. The chief part of the rule is to the effect that such a book is entered under its title, with an added entry under the title referred to, followed by the words *Author of*:

MONKSFORD, by the author of "Wise as a serpent." . . . For other works  
by this author, see Wise as a serpent. Author of.

WISE AS A SERPENT. *Author of* Monk-ford.

If an author uses different titles in this way from time to time, then

the added entry is made under the one most frequently so mentioned. If, however, as is probable, this frequency is not known, or if there is a doubt about it, entry is made under an earlier, or what is sometimes vaguely or debatably registered as a "best-known" work. A reference should be made from the title of each work to the one chosen for entry: as. For other works by this author, *see*.

Another form of anonymous writing is that in which initials and similar devices are used. If the author is undiscovered, the main entry is made under the title, with an added entry or a reference under both the first and the last letters used:

MESS ACCOUNTS AND MESSING, by A. P. . . . (with added entries or references under P., A. and under A. P.)

The GOLDEN ARCHER: a book of sonnets, by A. B. (with added entries or references under B., A. and under A. B.)

In most of the few cases it is possible to see why the two committees failed to reach agreement on matters of entry. But why they failed to do so in such a simple case as a rule governing different spellings of the entry word of an anonymous book, it is difficult to imagine. The American rule advises the cataloguer to follow the spelling of the title-page, and to refer from other forms, but where different spellings have been adopted for various editions, the spelling of the title-page is to be followed in every case. The British rule, on the other hand, directs that one form of spelling should be chosen, and references made from the others:

#### ENQUIRY.

Inquiry concerning the cause of the pestilence . . .

Enquiry how far the provost of Trinity college, Dublin . . .

Inquiry into the difference of style . . .

(with reference : INQUIRY, *see* ENQUIRY.)

Note that this is an alternative rule.

If variant spellings have been used in later editions, entry should be made under the earliest form, with references from others. There is an additional clause here which directs that where a form of spelling used has become obsolete, the modern spelling is to be used, with a reference from variants.

In cases where the title of an anonymous work commences with a word that indicates a sequence or shows relationship to another work, an added entry or a reference is made under the heading used for the basic work, in order to collect at one place all the related material:

SECOND NARRATIVE of the signal victory . . . (added entry or reference :  
NARRATIVE of the signal victory . . .)

This treatment of anonymous books has caused a second disagreement between the two committees, this time as regards translations of such works. The British rule directs that the entry shall be made

under the heading used for the original work, with an added entry under the first word of the translated title:

COUP D'ŒIL rapide sur la Suisse . . .

Rapid bird's-eye view of Switzerland . . . (added entry under RAPID bird's-eye view . . .)

Note that this is an alternative rule.

The American rule enters a translation of an anonymous work under the first word of its translated title, with an added entry under the original one.

#### THE BIBLE AND SACRED BOOKS (Rule 119)

What are commonly known as the sacred books of the world, including such examples as the Bible, the Vedas, the Koran, etc., or separate parts of them, are entered under the English form of their name, unless they are definitely better known under the vernacular form. Editors, translators, and others receive added entries, and references are also made from separate parts of the books.

As this will mean that under Bible, for instance, there must be a large number of entries, a scheme of arrangement needs to be adopted. The one suggested in the code is as follows:

1. Bible. *Polyglot*.
2. " By languages, arranged alphabetically.
3. " *Selections*, by languages, arranged alphabetically.
4. " *Old Testament*. *Polyglot*.
5. " *Old Testament*, by languages, arranged alphabetically.
6. " *Old Testament*. *Genesis*, *Exodus*, etc., in order of the authorized version, each book sub-arranged like 2.
7. " *Old Testament*. *Apocrypha*, arranged as above (6).
8. " *Old Testament*. *Apocryphal books* (for *Apocrypha* and *Pseudepigraphs* not included in the authorized version), arranged alphabetically.
9. " *New Testament*, arranged as above (4-6).
10. " *New Testament*. *Apocryphal books*, arranged alphabetically.

#### BIBLE. *Polyglot*.

Biblia sacra Hebraice. Chaldaice, Græce, Latine . . .

— *English*.

The Holy Bible . . .

— *French*.

La Sainte Bible . . .

— *Italian*.

La Sacra Bibbia . . .

#### EPICS. NATIONAL FOLK TALES, ETC. (Rule 120)

Epics and folk tales of world-wide or national standing are similarly entered under their English names with references from their

vernacular forms, unless they are distinctly better known under the latter, with added entries under the names of editors and translators: BEOWULF.

REYNARD THE FOX.

CHANSON DE ROLAND (with references from ROLAND and from SONG OF ROLAND).

# PERIODICALS (Rules 121-122)

A periodical, except when it is the organ of a society and its contents are limited to reports of the proceedings of that society—or institution—is entered under the first word of its title not an article, with added entries under editors and compilers of indexes, and analytics for supplements forming separate monographs. This rule and all its implications should be read carefully; it involves, for instance, entry of *The Library Association record* under its title and not under the Association as author.

In a series of notes is to be indicated: (1) the frequency of publication, (2) variations in the title, (3) names of successive editors, (4) important changes in names of publishers and places of publication, (5) the presence of indexes and supplements, unless these are entered separately:

CONTEMPORARY REVIEW (monthly). V. I, 1866, to date. Successive editors have included A. Strahan, T. Knowles, P. Bunting . . .

It frequently happens that a periodical changes its name over a period of years. In such circumstances, entry is made under the earliest name, with brief entries under any later name or names. This last clause of the rule provides another of the few cases in which the two committees failed to agree. The American practice is to use the *latest name*:

THE PALL MALL MAGAZINE (monthly) . . . continued as NASH'S-PALL MALL MAGAZINE.

NASH'S-PALL MALL MAGAZINE (monthly). For fuller entry see under PALL MALL MAGAZINE.

Note that this is an alternative rule.

A collection of extracts from a periodical is to be entered under that periodical if its name appears in the title, with added entries under the collector and the title of the extracts. But if the name of the periodical is not mentioned in the title, entry is made under the collector, or, if none is mentioned, under the title of the collection. The name of the periodical should be given in a note, and a reference or an added entry made under it:

THE STATIST. All about assurance, reprinted from the Statist . . .

THE TIMES. Studies in gardening, articles reprinted from the Times . . . (added entry under STUDIES . . .)

PUNCH. A "Punch" anthology: ed. by Guy Boas (added entry under BOAS).



BLACKWOOD'S MAGAZINE. Tales from the outposts (added entry under TALES . . .).

It is well known that many important works make their début in a periodical. In such cases it is not generally necessary to make either a reference or an added entry under the periodical in question.

ALMANACS AND YEAR-BOOKS, NEWSPAPERS AND DIRECTORIES (Rules 123-125)

Annals, year-books and similar serial publications are usually entered under their titles, with added entries under the names of any editors, etc., who may be mentioned. Year-books of societies and institutions, however, would be subject to the rules governing corporate authorship:

DAILY MAIL year book.

ALMANACH DE GOTHA.

YEAR BOOK of photography and amateurs' guide: ed. by P. R. Salmon (added entry under SALMON).

BUT: LIBRARY ASSOCIATION. Year book . . .

Newspapers are likewise entered under the first words of their titles, other than an article. In cases where newspapers appear in different editions under slightly varying titles, separate and independent entries are made under each, but with added entries or references under the main title, and, what may not occur to the ordinary cataloguer, also under the name of the city from which the newspaper emanates:

THE TIMES, London (with reference from London. THE TIMES).

SUNDAY TIMES (with added entry under TIMES).

Unless the title of a periodically published directory begins with the name of a publisher or a compiler, in which event it is to be entered under the publisher's or compiler's name, the rule is for the main entry to be made under the first word of its title other than an article or a serial number. If the directory does not appear regularly, entry is made under the editor or compiler if it is mentioned on the title-page—otherwise under the first word of the title not an article:

THE MEDICAL DIRECTORY. NEWSPAPER PRESS DIRECTORY.

MATE, SIDNEY J., ed. Bournemouth business directory, compiled by Sidney J. Mate (with added entry under BOURNEMOUTH).

Added entries or references should be made (1) under the name of the place in the case of a city, town, or similar directory, (2) under the compiler of a directory published periodically, and also under the publisher, if his name figures in the title. In the case of directories of places, the obviously useful entry is under the place.

COLLECTIONS (Rule 126)

Composite works, collections of independent works, essays and

suchlike by several authors, are entered under the editor, whether an individual or a corporate body. If the editorial work is slight, and the name does not occupy a prominent place in the title, or if it changes from time to time, entry should be made under the title of the work:

PALGRAVE, FRANCIS TURNER, *ed.* The Golden treasury . . . (with added entry under title).

HUNDRED MERRY TALES, reproduced from copy of 1526, with intro. by William Carew Hazlitt (added entry under HAZLITT).

There are three sub-clauses to this rule, directing (1) that compilations described as "monumenta, scriptores, anecdota, collections of inscriptions, etc.," be entered under their titles, unless usually referred to by the names of their editors; (2) that "festschriften," *i.e.*, volumes of essays dedicated to some scholar, and similar things published by a society or institution in honour of an individual or to celebrate an anniversary, are entered under the responsible body, with an added entry under the title. If they are not issued by a corporate body, entry is made under the title. In any case, added entries are made under the editor and of the person in whose honour such a collection is published; (3) that when two or more writings by different authors appear together without a collective title, entry is made under the author first mentioned on the title-page, even though an editor's name may also appear:

MONUMENTA MEDICA, under the general editorship of Henry E. Sigerist. (This work is generally known by its title. Added entry under SIGERIST).

GERBERT, MARTIN, BARON VON HORNAU, *ed.* Scriptores eccl. de musica sacra potissimum . . . (this work is generally known by its editor. Added entry under SCRIPTORES. reference from HORNAU).

ROYAL INSTITUTE OF BRITISH ARCHITECTS. Sir Christopher Wren, A.D. 1632-1723); bicentenary memorial (added entry under WREN).

#### ENCYCLOPÆDIAS (Rule 127)

An encyclopædia or a dictionary is entered under its editor, unless it is definitely better known by its title, but preference is usually given to the name of the editor. An added entry is also made under the publisher when the work is often referred to by his name:

SPENCE, LEWIS, *ed.* Encyclopædia of occultism . . .

STRAUSS, R., *ed.* The Parents' book . . .

ENCYCLOPÆDIA BRITANNICA . . .

MARKS, MONTAGU, *ed.* The Encyclopædia of home arts . . .

APPELTON, DANIEL AND CO., *publ.* The Cyclopædia of American biography: *ed.* by J. E. Homans . . . (example of an encyclopædia known by the name of its publisher. Added entry under HOMANS).

## SERIES ENTRY (Rule 128)

In these days when almost every other book is one of a series, the cataloguer will probably find it necessary to limit the number of series entries. In cases where he deems one to be desirable, it will be obvious that the main entry for the book itself is to be made in accordance with the general rules, with an added entry under the title of the series and a further added entry or more probably, a reference under the editor, unless the series is definitely known by the name of a publisher or an editor. The entry will include only those volumes in stock, and the particulars to be recorded comprise: (1) number of the volume, if numbered, (2) author's name, (3) brief title, (4) date of publication. Four arrangements offer themselves: (1) by numbers, if each volume bears one, (2) alphabetically by authors, (3) by subjects, if such arrangement is likely to be more useful, as in the case of biographical series, for example, (4) chronologically.

INTERNATIONAL SCIENTIFIC SERIES. V. 78. Bonney, Thomas George. Ice-work.

RURAL SCIENCE SERIES; ed. by Liberty Hyde Bailey. Phillips, Everett Franklin. Beekeeping.

MEDIEVAL TOWNS SERIES. Milan; by Ella Noyes.

BAMPTON LECTURES. 1926. Rawlinson, Rev. A. E. J. The New Testament doctrine of the Christ.

## INSCRIPTIONS (Rule 129)

A single inscription with no known author is entered under the editor, unless it is habitually referred to by a distinctive name, when it must be entered accordingly, with a reference from the place where the inscription was found. The cataloguing of collections of them is governed by the appropriate part of the rule governing collections (*q.v.*):

SANDALCIAN, JOSEPH, *ed.* Les inscriptions cunéiformes . . .

LATISHEV, VASILY VASILEVICH, *ed.* Inscriptiones antiquæ . . .

## MISCELLANEOUS RULES (RULES 130-135)

## GEOGRAPHICAL HEADINGS (Rule 130)

Where geographical headings are employed as entry words, they should be given in their accepted English forms except that when both English and vernacular forms appear on the title-pages of English books, the vernacular is to be preferred. In cases of doubt, the cataloguer should have recourse to the standard gazetteers, such as: *The Times gazetteer*, *The Century cyclopedia of names*, etc.:

BRUGES. *not* BRÜGGE.

VENICE. *not* VENEZIA.

VIENNA, *not* WIEN.

LECHORN, *not* LIVORNO.

The Code also contains the Library of Congress Supplementary Rule governing the use of geographic headings, which is particularly valuable for the guidance it gives concerning the distinction of places with the same name.

### MODIFIED VOWELS (Rule 131)

Modified vowels are spelled out or otherwise, according to the practice of the author, but where they are written ä, ö, ü, they are arranged as though they were ae, oe, ue:

MÜLLER, arranged as MUELLER.

MÜNSTERBERG, arranged as MUESTERBERG.

GÖRRES, arranged as GOERRES.

BÄHRENS, arranged as BAEHRENS.

HÄBERLIN, arranged as HAEBERLIN.

### ACTIONS AND TRIALS (Rules 132-135)

Reports of civil actions are entered under the party first mentioned on the title-page, with addition of the name of the second party, as: Black, Timothy, *vs.* White, James. As always, an added entry is made under the second party as well as under the name of the reporter, if his name figures on the title-page:

GRUNDY, JAMES, *vs.* HEWSON, GEORGE. The Case of James Grundy versus George Hewson before Mr. Justice Acton and Mr. Justice Goddard . . . (added entry under HEWSON).

Reports of crown, state and criminal proceedings are entered under the name of the defendant. If several people are involved in the proceedings, the main entry is made under the person first named on the title-page, with necessary added entries:

SMITH, GEORGE JOSEPH. The Trial of George Joseph Smith; ed. by Eric Russell Watson (added entry under WATSON).

Reports of admiralty proceedings relating to vessels should be entered under the vessel concerned:

"BOUNTY," H.M.S. The court-martial of the "Bounty" mutineers; ed. by Owen Rutter . . . (added entry under RUTTER).

If the name of the editor or compiler is given, the main entry for collected reports of trials should be made under his name. If no editor or compiler is named, entry should be made under the title, bearing in mind the rule for entering collections (*q.v.*):

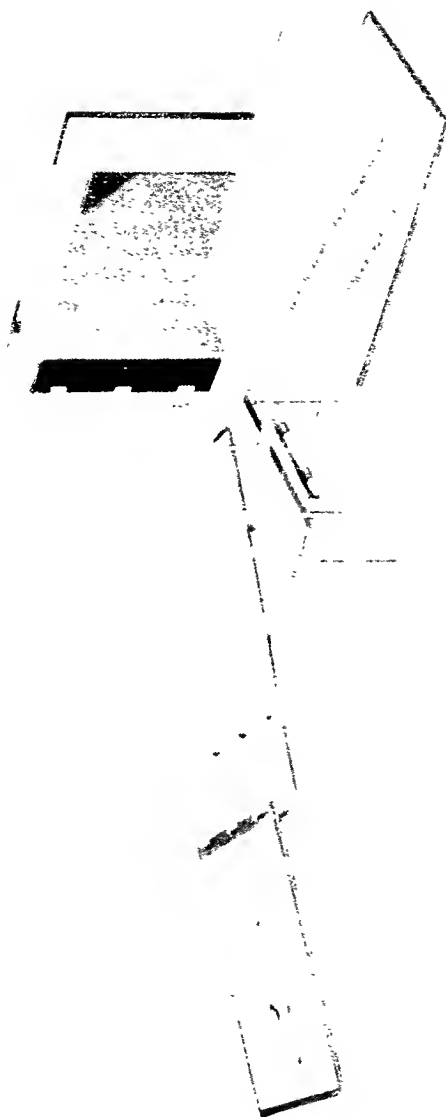
SMITH, JOHN JAY, *ed.* Celebrated trials of all countries . . .

REMARKABLE TRIALS and interesting memories of criminals . . .

### PROBLEMS

1. Examine the alternative rules in this section, and discuss the pros and cons of each.

2. What problems may arise in connexion with the cataloguing of anonymous works?
3. In what circumstances would the main entries for directories and year-books not be made under their titles? Give some examples.
4. In what cases are main entries made under titles?
5. What difficulties arise in the cataloguing of periodicals?



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PLATE IV



## CHAPTER EIGHT

### SUBJECT ENTRIES FOR A DICTIONARY CATALOGUE

EVERY library will find it necessary to provide a subject catalogue of some kind. If it is of the classified variety, the cataloguer's task is simplified to some extent, because his subject is largely determined by the classification schedules. Where a dictionary catalogue (or an alphabetical subject catalogue) is in use, however, the cataloguer has to make, besides the main entry, an additional entry or entries under the subject or subjects with which the book deals, and to see that each subject is connected up with co-related ones by means of a scheme of cross-references. The task is not as easy as it might appear to be.

How is he to set about determining the specific subject with which each book deals? In some cases a cursory glance at the title-page is sufficient to determine it: where this fails or where it may seem desirable to confirm that the title-page is really a true index of the subject, the list of contents may be a useful guide, or one may have to turn to the preface or introduction, or even, in cases of extreme doubt, to the text of the book itself. Reviews and other library catalogues may also be appealed to with likely success.

A book may treat of a single subject, like the history of France, the growing of roses, the building of a steamship, the collection of postage stamps, the theory of evolution, and so on, all of which are equally simple to the classifier and the cataloguer. But it may treat of several distinct but related subjects, like light and sound, coins and medals, painting and sculpture, etc. Or, yet again, it may treat separately of a number of entirely different subjects, as in the case of collective biographies and many volumes of essays.

The cataloguer's first task then in regard to the making of subject entries is to choose the heading which most correctly describes the subject of which the book treats, but keeping in mind the fact that other books on precisely the same subject may come along, but with different subject words forming parts of their titles. For instance, under POTTERY, Liverpool has books bearing the subject words Pottery, Porcelain, Stoneware.

Less attention has been given to subject entries than to author entries, and there is little general agreement as to the method of making them by any logical scheme. It should be clear that, as in all other forms of cataloguing, there must be some system by which subject headings are chosen and standardized for future use in similar circumstances, and by which cross-references are determined and made. Several valuable printed guides are available, including Minnie E. Sears' *List of subject headings for small libraries* (H. W. Wilson Co.),



the A.L.A. *List of subject headings for use in dictionary catalogs*, and the Library of Congress *Subject headings used in the dictionary catalogues of the Library of Congress*. The use of one of these will greatly help towards the proper building up of a subject catalogue, but every library should also compile its own list of subjects and references.

Assuming that the books are classified by Dewey, and that the making of a dictionary catalogue is beginning from zero, a simple method is to start off by listing Dewey's thousand sections on a thousand  $5 \times 3$  slips, with such modifications in terminology as may be thought necessary, adding further cross-reference slips between synonymous and related terms, and in the case of headings capable of division into more specific ones, the necessary *see also* references on the appropriate card: for example:

SOCIOLOGY [which will be used to take general books only]  
*See also* Statistics, Political science, Political economy, Law—and so on.

POLITICAL ECONOMY [again to be used for general books only]  
*See also* Capital and labour, Banking, Finance—and so on.

CAPITAL AND LABOUR [for general books only]  
*See also* Strikes and lockouts, Trades unions, Unemployment—and so on.

As it is important that the official list of headings shall only comprise subjects actually represented in the stock, the appropriate slips should be removed to a separate sequence as each book is catalogued, and additional ones prepared as may be necessary, until eventually there will be left a residue, which should indicate subjects unrepresented in the library, a valuable guide for those who are concerned with the book selection.

It should never be assumed that a subject heading has been determined; the fact should always be verified, and not only should subject slips be *added*, but they should also be withdrawn as may become necessary consequent on the withdrawal of the only book—or books—on a subject. No list of subject headings can reach a state of finality. In these days new ones turn up with every fresh batch of books, as witness SURREALISM, PHOTO-ELASTICITY, and so on.

For example, the late Minnie E. Sears in her pamphlet *Practical suggestions for the beginner in subject heading work* (H. W. Wilson Co.), which is commended to those who are concerned with subject cataloguing, worked out the case of Fishing on some such lines as these:

ANGLING. See Fishing.

FISHING.

*See also* Salmon fishing; Trout fishing.

*Refer from* (see reference) Angling.

*Refer from* (see also reference) Fishes: Sports.

FISHES.

*See also* Aquariums; Fish culture; Fisheries;

Fishing; Marine fauna [and names of individual fish as required].

*Refer from* (see reference) Fish; Ichthyology.

*Refer from* (see also reference) Fisheries;

Marine fauna: Vertebrates.

TROUT FISHING.

*Refer from* (see also reference) Fishing.

In public libraries, subject headings should be as simple and clear as possible, in order that people of ordinary intelligence may be able to use the catalogue easily and quickly. No matter how small the library, care should be taken from the beginning to see that they are made on a definite plan and not allowed to grow up in a haphazard fashion. If they are, the library is saving up trouble in the future that may take years to put right.

With modifications to suit local requirements, the rules generally followed in the making of subject entries are those in Cutter's *Rules for a dictionary catalog*, which must be carefully studied, especially the explanatory notes appended to most of the rules, which make very interesting reading.

The fundamental rule is that a work should be entered under its specific subject when it has one, and not under some wider heading, which includes that subject. A book on metaphysics, for instance, goes under that and not under philosophy; one on the tiger goes

under that and not under animals or zoology, or even mammals. The rest figure in the scheme of cross-references. This specific entry principle constitutes the fundamental difference between a catalogue built on the dictionary principle and the form known as the alphabetico-classed catalogue. It is conceivably possible to carry this specific entry rule too far. For instance, a book on accumulators or batteries should be entered under one of those heads, but Liverpool enters the subject under ELECTRICITY, APPLIED. *Apparatus and appliances*, with a reference from BATTERIES, thereby perpetuating to that extent the advantages of the alphabetico-classed catalogue, demonstrated in chapter 3, as compared with the strictly correct method of entering general books on birds under BIRDS, those on water birds under WATER BIRDS, and those on gulls under GULLS.

As a general rule, the plural form of a heading should be used in preference to the singular, except in the case of fruit, and possibly flowers, with references if necessary. Thus Mice, not Mouse; Canaries, not Canary; Cathedrals, not Cathedral, etc.

This all sounds delightfully simple, but difficulties soon present themselves. Some subjects have no concise or well-defined name, especially when they make their first appearance. Cutter quotes as an example the case of the "Fertilization of Flowers," which at one time would scarcely have been regarded as a subject heading to be used in a library catalogue, but which has become firmly established and recognized.

There is often a strong temptation to make a subject entry under some wider heading, on the assumption that people are more likely to look there than under the more specific one. While it is not altogether wrong to enter a book under a wider heading, provided the specific one is also used, either by way of entry or by reference, it will be apparent that if this is done on a large scale the catalogue will soon become unwieldy, the specific subject rule will have been broken, and those consulting the catalogue will never be quite sure what principle is actually followed. For despite the general experience of librarians that readers do not use the catalogue anyhow, and that if they do they only flounder out of their depth, there *are* some intelligent people who *do* use it, know how to, and prefer doing so to worrying the staff. Such readers are to be encouraged and borne in mind in the making of library catalogues.

How difficult it is to select the right subject heading may be judged from the number of alternatives Cutter has found it necessary to provide for, which include:

#### CHOICE BETWEEN PERSON AND COUNTRY

The commonest cases affected here are lives of rulers, and scarcely less those of politicians and state-men. It is difficult to decide whether the ruler or the country over which he rules shall be regarded as the subject of books dealing with him and his reign, and even Cutter's

rules does not provide a happy solution to the problem. He says that under the name of the ruler should be put "all his biographies, and works purporting to be histories of his reign," but histories covering "more than his reign, and accounts of events which happened during the reign, and all political pamphlets not directly criticizing his conduct" are to be entered under the country.

But Cutter goes on to point out that books of this sort really have two subjects, and should, therefore, receive double entry. As most libraries cannot afford to make double entries whole-sale, he suggests that it may be better to enter all lives of rulers, as well as histories of their reigns, under the country, with a reference from the name of the ruler. The Liverpool catalogue emphasizes the difficulty that exists in this connexion. Buchan's *The King's grace* appears under both GEORGE V. and ENGLAND, and so does Gibbs' *Book of the King's jubilee*, but Drinkwater's *The King's reign* appears only under GEORGE V., and so does Arthur's *King George V.* There is a reference from George V. to England, but unfortunately, not from England to George V.

Closely allied to lives of rulers are those of statesmen, whose biographies are largely the history of their times and countries. In these cases, we usually refer from the country to the name of the man, but there are not a few in which double entry provides the only satisfactory solution of a real difficulty. Winston Churchill's *Marlborough, his life and times*, is a case in point.

#### EVENT VERSUS COUNTRY

Some difficulty may occasionally be experienced in determining whether a book dealing with a period or a specific event in the history of a country shall be entered under the name of the period or event, or under the history of the country of which it forms a part. Following the specific subject rule, it is permissible and even desirable to enter such events as have clearly defined names under those names, with a reference from the name of the country. Cutter cites as examples, St. Bartholomew's Day and the Wars of the Roses. If, however, the period or the event bears a name that may be common to any country, such as Civil War, Revolution, etc., entry should be made under the country.

#### SUBJECT—OR FORM—VERSUS COUNTRY

One difficulty that besets even experienced cataloguers is that of knowing when to enter localized subjects under the country or other place, and when under the subject. Local geologies, floras and faunas are cases in point. Cutter is clearly right when he says that the only satisfactory way out of the difficulty is to make double entry. But as most libraries cannot afford the space involved in multiplying entries, it becomes necessary to choose between entry under place (with sub-headings) and entry under subject.

It is not always easy, however, to decide which course is the proper one to take. Many people who want books on the flowers of Switzerland are not seriously interested in botany; their interest is solely in the country. Conversely, a person who wants a book on the geology of Sussex may be only casually interested in the county itself.

If a work treats of a general subject with special reference to a locality, Cutter directs that it shall be entered under the place, with a reference from the subject, but many cataloguers are not in complete agreement with Cutter on this point. In his example, he puts a localized ornithology under the place, with a reference from the subject. His argument is interesting but not convincing. He suggests that to enter such a book under Ornithology would be an application of the rule of specific entry, but as there would probably be other differently localized ornithologies, it would become, "in effect, class-entry," whereas grouping under the place would not contribute to the making of a class, but would be one of the several aspects from which that place might be studied.

Liverpool has adopted the double entry principle fairly widely, such books as Peach and Horne's *Chapters on the geology of Scotland* and Stuart's *Gardens of the great Mughals* appearing respectively under SCOTLAND and GEOLOGY, and INDIA and GARDENING.

Mr. Bishop puts forward an interesting case for arrangement under place. "It is generally held," he says, "that the dictionary catalogue should supplement rather than copy the classification. Now the books will doubtless be classified on the shelves by subjects rather than by country in those topics which admit of double treatment. Therefore if books treating of such subjects as Education, Missions, Agriculture, Slavery, Architecture, Painting, etc., from a regional or national point of view—as Central African Missions—and not covering the whole field, are entered under the country or region, the subject catalogue will show more about those regions than the classification will at any one point. This seems almost the sole argument for making use of this form of entry."

He then goes on to show that the practice of the British Museum and the Library of Congress is more nearly in line with the reasoning of readers. Except in history and geography, and possibly literature, the interest is topic rather than region.

It is best to limit as far as possible the entries under country. Sub-heads may be made under subjects if necessary, with reference from the country.

Cataloguers will not go far wrong if they follow the practice of the Library of Congress in this matter, which is to use subject headings, with country subdivisions where necessary, for scientific, artistic, technical, economic and educational subjects, like:

AGRICULTURE.	<i>Denmark.</i>
TOWN PLANNING.	<i>Germany.</i>
COSTUME.	<i>Holland.</i>

and country headings subdivided by subject for historical and descriptive subjects, and for most political, administrative and social ones, like :

IRELAND.	<i>History.</i>
UNITED STATES.	<i>Politics.</i>

or to quote Liverpool again, a still wider scheme of subdivision under country may be considered preferable, as :

RUSSIA
Five Year Plan
History
O.G.P.U.
Prison-
Social
Miscellaneous

Assuming that we are limiting as far as possible entry under countries, the question arises whether we are going to use the substantive or the adjectival place names. Is it to be Art. Spain, or Art, Spanish? Whenever possible, the substantive form should be retained. But it is better to use the adjectival form in the cases of language and literature: *Literature, French*, is decidedly clearer and more definite than *Literature, France*. Some further discussion of sub-division will be found in chapter II, as it is bound up to some extent with the arrangement of catalogues.

#### SUBJECTS THAT OVERLAP

In cases where subjects overlap, the cataloguer must choose the dominating one and refer from the other, or alternatively if circumstances permit, have recourse to Cutter's remedy of double entry. But it must be done with discrimination. Mrs. Beeton's *Book of household management*, for instance, contains a large amount of material on cookery, but it is quite unnecessary and impracticable to enter every book on domestic science under cookery; a reference does all that is necessary. The theory and application of a subject are often dealt with in the same book, as electricity and electrical engineering, but whether it is wise or practicable to make entries under both is for the cataloguer to decide. A difficulty often arises in regard to topographical books that deal with two countries or two towns, especially in the dictionary catalogue. Batten's *English windmills*, for instance, concerns Kent, Surrey and Sussex, and entries might be reasonably expected under all three counties, which is what is done in the Liverpool catalogue. Similarly Muirhead's *Southern Spain and Portugal* must have entries under both countries.

In choosing subject headings, the cataloguer is continually compelled to make decisions: choice plays a greater part in subject cataloguing than it does in the case of the author entry, the making

of which is definitely laid down by rules. More than anyone else who has had a hand in the making of cataloguing rules, Cutter has tried to view the matter from the point of view "not of the cataloguer but of the public." The following is the substance of his findings:

### LANGUAGE

Whenever possible the subject heading should be in English, but if no English word is available, a foreign one must, obviously, be used, as also where it more adequately expresses the subject. Place names represent a case in which the rule is frequently applicable, except where both the foreign and the English forms are used in English.

### SYNONYMS

As a general rule, Cutter says that of two exactly synonymous names, one is to be chosen and reference made from the other. The common example is to be found in the need for choosing between a scientific and a popular name, such as between zoology and animals, palæontology and fossils, petrology and rocks, etc. To enable the cataloguer to make what he regards as a wise choice, Cutter puts forward five suggestions:

(1) Choose the heading likely to be most familiar to the majority of the people who use the library. Roughly, his view is that scientific libraries should use scientific names, and popular libraries common names. A chemical library would probably use toxicology, while a public library would be content with poisons; a geographical library would use cartography where a public library would use maps.

(2) Choose the form most used in other catalogues, presumably those serving similar types of readers. Perhaps Cutter visualized the day when co-operative cataloguing and the free interchange of readers' tickets would be common practice.

(3) Choose the one that has the fewest meanings. It is better to use China for the country only and an alternative word for china in its domestic utensil or ceramic sense.

(4) Choose the one that comes first in the alphabet. This is a relic of the days of the printed catalogue, and scarcely applies in these days of card catalogues.

(5) Choose the one that brings the subject nearest to other related subjects, as Painters and Painting, Geometrical Drawing and Geometry.

Care must be taken in interpreting this rule about synonymous headings not to stretch it so far lest subjects that are really distinct should be entered together. Education, for instance, is a sign of culture, but they are not strictly synonymous, each has its own literature, and they should not be entered together. Frequent confusion arises through the misuse of the word art in book titles. Strictly, art and

painting are not synonymous. Painting is an art, but so are sculpture and engraving.

A point that may trouble students is the case of two subjects diametrically opposed to each other, the most hackneyed examples of which are temperance and intemperance, and protection and free trade, or perhaps, crime and punishment. It is thought that the pro and cons of such subjects are most usefully brought together. One should therefore be chosen as the heading, with reference from the other, because quite obviously the subjects must necessarily be inextricably mixed up. One could scarcely imagine a book on free trade, for example, that did not contain as much information about protection, or one on temperance that did not show the effects of its non-observance. As Cutter points out, however, this rule needs to be practised carefully. It would be ridiculous, for instance, to enter books on Fascism and on Communism under either one of these headings with reference from the other.

#### SUBJECT-WORD AND SUBJECT

This strange heading enshrines an important principle of subject cataloguing. It is, in effect, a most necessary warning that the cataloguer must not be led or misled by a book's title, which may or may not interpret correctly the subject with which it deals. It is the duty of the cataloguer to ascertain by examination what its subject is, and not to assume that it is necessarily what its title suggests it to be. A book's title does not, therefore, invariably determine its subject heading. In handling modern books particularly, the cataloguer must be ever on his guard, for there is an increasing tendency for titles of books to be enigmatic. In these cases it is obligatory to satisfy oneself by an examination of the contents that the wording of the title-page is a correct interpretation of the book's subject. They have not been hitherto provided for in cataloguing codes, but it should be noted that dust jackets are assuming more and more importance in connexion with cataloguing.

Care must also be taken to separate the entries for books on different subjects having the same name. It would be easy but ridiculous to arrange books on Seals (Zoology) in the same sequence as those on Seals (Sculpture), or on Wells (the cathedral town) with Wells (a source of water supply).

Wherever possible, it will be better to use some other heading for one of two homonymous terms.

#### COMPOUND SUBJECT-NAMES.

In most cases, a single word can be used to express a specific subject, as ethics for moral philosophy, and physics for natural philosophy but there will remain a considerable number of what are called compound subject-names, of which Cutter cites five varieties:

(1) A noun preceded by an adjective, as Future life. Regional planning. Religious liberty, etc.



(2) A noun preceded by another noun used adjectivally, as *Animal management*, *Country life*, *Laundry work*, etc.

(3) Two nouns connected by a preposition, as *Romanticism in music*.

(4) A noun connected with another by "and," as *Crime and criminals*, *Idols and images*, *Religion and science*.

(5) A phrase or sentence, as *Rotation of crops*, *Firearms industry and trade*, *Sterilization of criminals and defectives*.

Three forms of treatment call for consideration in connexion with these compound subject-names. The cataloguer may: (1) record the subject exactly as it stands, (2) use the most significant word of the phrase, inverting it if needs be, or (3) enter under the words as they stand, *except that*, whenever possible, a subject represented by a noun preceded by an adjective shall be reduced to a single word, as *Natural Philosophy* to *Physics*, and *Conduct of life* to *Ethics*. If it is not possible, then the words shall be inverted so as to bring the noun to the front, as *Chemistry*, *Organic*; *Insurance*, *Accident*.

Cutter's general rule for the treatment of compound subject-names simplifies the foregoing to some small extent. It is to the effect that entry shall be under the first word, "inverting the phrase only when some other word is decidedly more significant or is often used alone with the same meaning as the whole name." He admits in a most interesting note extending over two and a half pages that this rule is vague, while the third choice offered above "is clear and easy to follow." But it has objections, the chief one being that it would put many subjects under headings where most people would fail to look. To cite a few of Cutter's own examples, nobody would expect to find books on domestic economy under *economy*, on the solar system under *system*, on military art under *art*, or even local government under *government*, church history under *history*, or social science under *science*, but most readers would look for organic chemistry under *chemistry*, ancient history under *history*, and comparative anatomy under *anatomy*.

Another objection is that often a noun denotes a class, while the adjective limits the noun, and the name thus becomes a sub-class, as in *International Law*, *Secret Societies*, etc. "To adopt the noun (the class) as the heading, is to violate the fundamental principle of the dictionary catalogue. The rule is urged, however, not on the ground of propriety or congruity with the rest of the system, but simply as convenient, as a purely arbitrary rule which *once understood* will be a certain guide for the reader."

It is curious how time changes views. Margaret Mann, for instance, definitely commends the use of inverted headings (p. 178) on three grounds: (1) that all books on every phase of a subject are brought together, (2) that it frequently gives a grouping different from that on the shelves, (3) that it relieves the reader of the fatigue and trouble of looking in several places for related topics.

## NUMBER OF SUBJECT ENTRIES

The number of entries to be made for a single book is largely dictated by questions of expediency, cost, time and space. The cost of cataloguing a book is obviously greater if four entries are made for it than if there are only one or two, the time occupied must be more, and the space will be correspondingly increased. On the other hand, the value of the catalogue is likely to be greatly enhanced if the additional entries are made intelligently, so that, for example, a reader does not find a large proportion of the same books listed at a second head to which he has been referred. That is to court criticism and to make reader-question the value of catalogues.

Cranshaw had a good deal to say on this point in his article *Cutting cataloguing costs 50 per cent.*, in the *Library world*, v. 39, 1936-37, p. 179-184. He arrives at an average figure of 1.77 subjects per book from an analysis of a considerable number of books catalogued in the *A.L.A. catalog* and the *Standard catalog*, and criticizes it as "much too much." Whether it is too much or not, it probably represents a very fair average. The late Minnie E. Sears worked out 1,241 titles and found that 63 per cent of them required single subject entries only, 29 per cent required two, and the remaining 8 per cent required more. An examination of some pages of the *Liverpool Catalogue of . . . non-fiction* has shown that on an average each page contains about 84 entries. On four pages, omitting purposely those containing much-written-upon subjects, it was found that there were 63 subject entries, and of the books represented in that number, 22 were entered under at least one other subject, of which the following are examples:

DAKERS. Tomatoes and cucumbers.

under tomatoes and under cucumbers.

BRAGG. Nature of crystals.

under crystals and under physics.

O'DONNELL. Famous curses.

under curses and under ghosts.

GILLIAT. Heroes of the Indian mutiny.

under heroes and under Indian mutiny.

KNOWLTON. The naked mountain.

under Himalayas and under Nanga Parbat.

SCHAUMANN. On the road with Wellington.

under Peninsula war and under Wellington.

QUENNELL. Superficial journey through Tokyo and Peking.

under Tokyo and under Peking.

VERNE. Modern beauty culture.

under perfumes and cosmetics, and under beauty culture.

It will be generally agreed that some of the additional entries

could have been dispensed with, but that they are, in almost every case, useful, will be equally generally accepted.

It may be well to bear in mind here that the entries it is possible to provide for a book include those under:

- (1) The author.
- (2) The title (in certain circumstances).
- (3) Each subject covered.
- (4) A form heading (in some cases).
- (5) Others, such as series, joint authors, editors, and so on, as well as certain cross-references where necessary.

Whether or not to make all the entries a book reasonably warrants must be governed entirely by those factors of expediency, cost, time and space previously referred to.

A polytopical book should properly be entered under each distinct subject with which it deals. For instance, one called *Walks in Surrey and Sussex* should be entered under Surrey and under Sussex. But discretion has to be exercised here; and the cataloguer must be satisfied that the treatment of each subject is sufficient to warrant an entry. He can usually do this by asking whether the information is really likely to be useful to anyone looking for this subject. If it is necessary to compromise, then subjects on which material is scarce should, usually, take preference. Whether a book is polytopical is not always apparent from the title-page, and the cataloguer must ascertain it by examination of the contents.

Specific entry is the fundamental rule to be observed in the dictionary catalogue. A book containing definite sections on Norway, Sweden and Denmark should be entered under each. But sometimes it will be found that a book treats of several subjects which, taken together, make some greater, but generally recognized subject. The cataloguer has the alternative of entering under each specific subject or of making a single entry under the more general head. Usually, he will choose the second course. This may be tantamount to class entry, and it should be clear that such entries are only made where a book has no specific subject.

With a view to effecting further economies in the number of subject entries, Cutter provides two other rules:

(1) That when a number of books might reasonably be entered under the same two—or more—headings, it will suffice if entry is made under one of the subjects, with a reference from the other or others. International relations and League of Nations, Demonology and Witchcraft, Navigation and Seaman-ship are examples that come to mind.

(2) That when a library has many editions of the same book, it will suffice to enter the best edition under the subject, and to refer to the author entry for details of the rest.

Cutter has a rule that scarcely seems to be necessary, to the effect

that some books do not require subject entry, either because they have no clearly defined subject or "do not even belong to any class of subjects." Volumes of the E. V. Lucas, G. K. Chesterton type will come readily to mind in this connexion.

Collections and series occasionally offer some difficulty in the matter of their subject entry. The rule is to enter these under that heading which best expresses their subjects, in exactly the same way as ordinary works. Publications of societies should similarly be entered under the subject with which the society deals, those of the Palæontographical Society, for instance, under Palæontology (or Fossils). But many such publications require to be treated individually as well as collectively. Such societies as the Hakluyt, the Navy Records, or the Harleian, have published important monographs on specific travels and travellers, on specific figures and events in British naval history, and on visitations in specific countries, as well as many local parish registers.

In a few cases, it is permissible for the subject entry to be regarded as the main entry, especially anonymous books about a person or subject.

When dealing with expeditions it should be remembered that there must be at least a reference from the name of the ship—if it is named—and that trials relating to a vessel should likewise be entered under its name, as in the case of the "Bounty" referred to in chapter 6, or "Italia" expedition.

A reply to, or a criticism of, another work will naturally receive a subject entry under the same head as the work replied to, or criticized.

Cutter ends his section on subject entries considered separately with some interesting remarks on the entry of fiction, plays and poems under the subjects they illustrate, a practice which he distinctly favours, and which has much to commend it. Care must be taken, however, only to make such entries where definite light is thrown on the history of a country or place, the life of an individual, or on the social or other problem discussed. Cases that come to mind are George Eliot's *Romola* (Italy), John Drinkwater's play *Abraham Lincoln*, Thomas Hardy's *Dynasts* (England in Napoleonic days). In this connexion some mention may be made of the desirability of entering certain biographies and monographs on the work of individuals like musical composers, artists, soldiers, doctors, etc., under the subjects largely illustrated in their own lives.

#### CROSS-REFERENCES

Cross-references are an essential and valuable feature of any sort of catalogue: they are the very making of a dictionary catalogue, converting, as Cutter says, a mob into an army. "of which each part is capable of assisting many other parts." Some preliminary discussion of references has already taken place in chapter 3 (*q.v.*).

Cutter lays down two rules for making subject references, both of which call for careful and common-sense application.

The first is that references shall be made from general subjects to subordinate subjects, and further, to what Cutter calls "co-ordinate" and "illustrative" subjects. An analysis of this rule will serve to show how extensive a scheme of cross-references may become. Full cataloguing will necessitate:

(1) references from classes of individuals to individual representatives of them, as from Musicians, Dramatists, etc., to Wagner, Shakespeare, and the rest. To save time and space such references are usually couched in general terms.

(2) from names of cities to persons intimately connected with them. This is a form of reference seldom seen in general dictionary catalogues, though it is common enough in catalogues of good collections. For example, from LONDON. *History*, to WHITTINGTON; from CROYDON. *History*, to WHITGIFT.

(3) from countries to their colonies and smaller communities, as from England to specific countries and towns, and from BRITISH EMPIRE to the individual parts, as AUSTRALIA.

(4) from the history of a country to its rulers and statesmen, as from GERMANY, *Modern History* to HITLER.

(5) from literature, whether general or national, to individual authors. From English Literature. *History* there would be some such reference as: For books about individual writers, see under their names, as MASEFIELD, JOHN, etc.

(6) from art to the names of artists, and so on with countless other subjects.

Reference must also be made from subjects to parts or aspects of them and to the names of individual exponents, as from Orchestra to the individual instruments of the orchestra, to Wood, Sir Henry, etc.; from legends to folklore and mythology, etc. Unfortunately, references on this grand scale can only be made in very full cataloguing. In other cases, the cataloguer must exercise discretion.

It has been explained elsewhere that the classified or systematic catalogue brings together, with certain limitations, entries for books on related subjects, which the dictionary catalogue scatters throughout the catalogue according to the incidence of a subject's initial letter. But what the classified catalogue does by its systematic order, the dictionary catalogue seeks to do by its network of cross-references, while in turn, aspects of a subject are naturally brought together in the dictionary catalogue that are widely separated in the classified form.

The great difficulty of the cataloguer in this connexion is to fix limits at which his cross-referencing shall begin and end. Many dictionary catalogues are imperfect through under referencing, but as, on the other hand, a completely referenced catalogue would become very complicated cataloguers have to adopt a medium course, and leave the rest to the intelligence of the user and to the expert knowledge of the staff.

The second rule permits the making of references from specific

to general heads. But Cutter saw some difficulty in doing this on an extensive scale, and accordingly inserted the saving word "occasionally." It was attempted with some success in the old Glasgow dictionary catalogues, and is done in the more recent Liverpool *Catalogue* on a modest scale, as from Lions to Animals, from Money to Economics, from Moon to Astronomy, etc. It is a little difficult to follow the reasoning by which references may be made freely from general to specific heads and only occasionally from specific heads to general ones, for experience shows that the one is as necessary as the other, if not more so, for it is obvious that most general books must contain information on the component parts of the larger subject. Actually, it seems to be a matter of expediency. If the material catalogued under a specific subject is plentiful, the need for reference to a general head is not as urgent as where material catalogued at the specific head is slight. Small libraries in particular should find it valuable.

This chapter could continue indefinitely. The main things to be instilled into the mind of every cataloguer who has to make subject entries are that he shall (1) enter under the specific subject, (2) make necessary cross-references, added and analytical entries, but (3) see that the catalogue does not become overloaded with these last.

Margaret Mann has given a useful list of five "don'ts" that may serve to help the cataloguer to guard against (3) above. They are reprinted here with her consent:

1. Don't enter under both subject and form; *e.g.* Essays on astronomy. Enter under Astronomy only, *not* under Essays.
2. Don't enter under place *and* subject when the subject does not lend itself to local treatment; *e.g.* Researches in the field of radio made in Germany. Enter under Radio only, *not* under Germany.
3. Don't enter a book of definite scope under the larger as well as the specific term; *e.g.* Natural history as studied through bird life. Enter under Birds only, *not* under Natural history.
4. Don't enter under subject and also under the type of reader for whom the book was prepared; *e.g.* Banking for women. Enter under Banks and banking only, *not* under Women.
5. Don't enter events taking place in a certain locality under the event and also the place; *e.g.* Olympic games in France. Enter under Olympic games only, *not* France.

### FURTHER READINGS

BISHOP, W. W. Practical handbook of modern library cataloguing. 1927.

Chapter 7, Subject headings.

FELLOWS, DORCAS. Cataloging rules. 1922. P. 38-54.

HITCHLER, THERESA. Cataloguing for small libraries. 1926. Chapter 5, Subject entries.

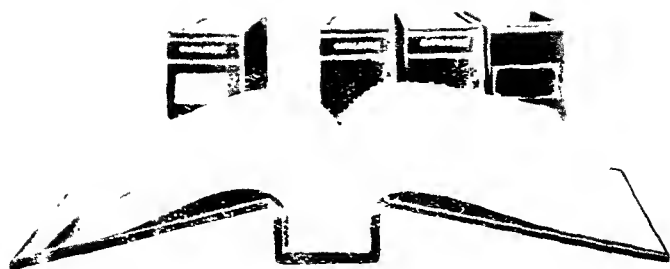
- MAHN, MARGARET. Introduction to cataloging and the classification of books. 1930. [New ed. 1943.]  
Chapters 9-10.
- SEARS, MINNIE EARL. Practical suggestions for the beginner in subject heading work. 1933.

## PROBLEMS

1. Draw up a scheme of subject headings and references for books on railways, political science and astronomy.
2. What rules would you draw up for cataloguing books on localized subjects? Give examples of cases in which you would use (a) a place heading subdivided by subject, (b) a subject heading subdivided by locality.
3. What difficulties are likely to occur in dealing with polytopical books?
4. How would you ensure that the same terms were always used as the subject heading for books on a subject?
5. What are compound subject names? Give some examples, and show how you would deal with them.
6. Demonstrate the extent to which there is a certain collocation of subjects in a dictionary catalogue.
7. Discuss, with the aid of examples, the advantages and disadvantages of the application of the specific subject rule.







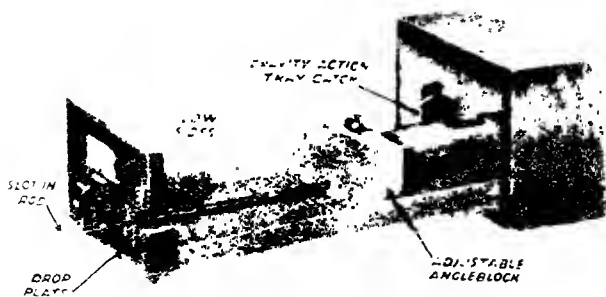
LIBRACO SHELVING CATALOGUE

(Libraco, Ltd.)



SHELVING BINDER, REGIONAL BUREAU

(Calkins, Ltd.)



SHELFLESS DRAWERS AND AUXILIARIES  
PLATE V

(Libraco, Ltd.)

## CHAPTER NINE

### TITLE FORM AND ANALYTICAL ENTRIES

#### TITLE ENTRY

THERE are a few instances where provision is made in the code for title entries, whether as main or as added entries: for anonymous books, the Bible and similar sacred books, periodicals, etc. These cases are dealt with at their appropriate places and need not be discussed further here.

But there is a wider application of the principles governing the making of title entries, though the opinions of cataloguers differ widely as to the extent to which they should be provided. J. Henry Quinn, for instance, than whom there was no sounder authority in this country, speaks in his *Library cataloguing* (1913) of "superfluous first-word title entries" in dictionary catalogues, and adds that "title entries should be the exception, not the rule." This is the view too of some other librarians. The late Leonard Chubb, for instance, was of opinion that in the first edition of this book undue stress was laid on the value of title entries. James Cranshaw, while admitting that there has been a tendency to make such entries more liberally, regards much of the work as a waste of energy, on the ground that it is already done in such recognized tools as the *Reference catalogue*. Margaret Mann, on the other hand, remarks in her book that "there seems to be a growing tendency in libraries towards a more generous supply of title entries." While most cataloguers are agreed that *superfluous* title entries are a waste of time and space, the general view is that too few are to be found in most library catalogues, and that more attention might be usefully given to some of Cutter's directions for making them. This view is borne out by the experience of those who made contact with the public. Every title that is remarkable or likely to be remembered should receive an entry, especially when the book's subject is not clearly indicated in the title. For example, while it would be quite unnecessary to make one for Green's *Short history of the English people*, such an entry would help many people to find books like Sir Norman Angell's *The unseen assassins*, or E. V. Lucas' *Post-bag diversions*. One is confirmed in this view by reference to the Liverpool dictionary *Catalogue of works of non-fiction* . . . where, in the space of a few lines these title-entries are to be found:

Unknown God, by A. Noyes.

Unknown tribes, uncharted seas, by Lady Richmond Brown.

Unknown warrior: a tragedy, by P. Raynal.

Unparliamentary papers, by R. Berkeley.

Unseen assassins, by Sir N. Angell.

Unstoried in history, by G. Festing.

Unutterable beauty: poems, by G. A. Studdert Kennedy.

Fiction provides the most obvious case for an added entry under the first word of the title other than an article, if only because many readers remember the names of novels without having any idea of, or interest in, their authors. Some cataloguers make the entry under the first word other than an article *or a preposition*, but a preposition is more likely to stick in people's minds than an article, it is a more essential part of a book's title, and there are, besides, fewer titles beginning with prepositions than with articles.

Closely allied to prose fiction are miscellaneous volumes of essays of the E. V. Lucas type, individual plays and poems. Title entries should certainly be made in the case of the first two, and of the third when they are sufficiently long or important. The titles of musical compositions, especially of operas and musical plays, provide a closely analogous case to plays and poems, especially in these days of broadcasting and gramophones, when thousands of people know such works so well by their titles, but not necessarily by their composers.

It has been said that title entries are usually made under the first word other than an article, but there is at least one case in which they may be made, with advantage, under some other word as well or instead. This is when the key-word of a book's title is the name of some person, as, for example, *The Personal history of David Copperfield*. Nine people out of ten would look for this under David rather than under Personal, just as they would look for *The Adventures of Sherlock Holmes* under Sherlock, and not under Adventures.

By this process of inversion incidentally, it is possible to make what are called subject-title entries, as for example, to cite Liverpool again:

PENGUINS, Island of, by C. Kearton.

CURSES, Famous, by E. O'Donnell.

CULTURE, The meaning of, by J. C. Powys.

With regard to fiction, some cataloguers hold that it is a waste of time to make title entries for such classics as *Ivanhoe*, *Pride and prejudice*, and the others. The answer to this is a question—when should one do it and when not? If a title entry is unnecessary for *Ivanhoe*, is one necessary for *The Forsyte saga*? When the film of *Lorna Doone* was shown, dozens of people asked for the book, but few mentioned the name of its author. They probably neither knew nor cared!

Broadly summarized, the following are clear cases in which title-entries should be provided, as the circumstances warrant, with examples of each:

- (a) *Fiction*: Portrait of a gentleman, by Eden Phillpotts. Peter Abelard, by Helen Waddell.
- (b) *Plays*: What every woman knows, by Sir J. M. Barrie. Lady with a lamp, by R. Berkeley.

- (c) *Poems* of length or importance: The Earthly paradise, by William Morris.  
 Tale of Troy, by John Masefield.
- (d) *Striking titles*, not clearly indicating the subject dealt with:  
 Isles of the island, by S. P. B. Mais.  
 Oxford into coal-field, by Roger Dataller.
- (e) *Some word other than the first*, likely to remain in the memory, which may be a personal name. as The Ordeal of Richard Feverel, by George Meredith.  
 The Early life and adventures of Sylvia Scarlett, by Compton Mackenzie.

These should have additional title entries:

Richard Feverel, The ordeal of, by George Meredith. Sylvia Scarlett, The early life and adventures of, by Compton Mackenzie.

- (f) *A sub-title*: The Bab ballads; with which are included, Songs of a savoyard, by Sir W. S. Gilbert.

This should have an additional title entry:

Songs of a savoyard, by Sir W. S. Gilbert [included with The Bab ballads].

Margaret Mann cites too the case of certain works emanating from corporate bodies, and gives as an example "Factories and warehouses of concrete, issued by the Association of American Portland Cement Manufacturers." There may be, and probably are, instances in which title entries may be justified in such circumstances, but, as a rule, they are better and sufficiently met by subject entries.

An example of the use of title entries in a dictionary catalogue has been given. Here is a similar example taken from the index to the Glasgow classified *Union catalogue of additions*. It is made clear that such entries are given for "titles which are not self-explanatory: also titles of books of Poetry, Drama, Essays, Fiction and other imaginative literature." It is also pointed out that "in many cases more detailed information is given in the first part of the Catalogue at the main entry, which may be found by reference to the corresponding class number."

Affinities, and other stories: by Mrs. M. R. Rinehart.

Afloat and ashore: by P. L. Waldron. *ill*.

After the peace: by H. N. Brailsford. 1920.

After the war, London, Paris, Rome, Athens [etc.]. a diary; by C. à C. Repington. 1922.

After-dinner stories: by G. Robey. 1920. *ill*.

After-war problems: by Earl of Cromer, and others. 1917.

Aftermath; by H. Belloc. 1920.

Aftermath: by M. E. Boyle. 1916.

- Aftermath, a geographical study of the peace terms; by M. I. Newbiggin. 1920. *maps*.  
 Against the grain; by C. A. Dawson-Scott.  
 Against the winds; by K. Jordan.  
 Age and area, a study in geographical distribution and origin of species; by J. C. Willis, and others. 1922.  
 Age of innocence; by E. Wharton.  
 Age of whitewash; by C. Cearnach. 1921.

## PROBLEMS

1. Try to recall the cases in a single day when you have been asked if the library has a book of such-and-such title, author unknown. From that experience try to assess the value of title entries.
2. Enumerate the cases in which you would provide title entries.
3. Take some pages from any library bulletin, and list the cases in which the provision of a title entry would be helpful to the ordinary reader.

## FORM ENTRY

Author, subject and title entries, and even series entries, are generally regarded as essential features of any catalogue designed to serve the needs of the greatest number of people. But there is another sort of entry that is often overlooked, and yet is exceedingly useful where the dictionary catalogue is employed. This is the form entry, *i.e.* the registry of a book under the *kind* of literature to which it belongs, as poetry, plays, fiction, operas, etc. The Liverpool catalogue has yet another sort of form entry. Under French language (and other languages too) there is a subhead: *Books in French*, arranged alphabetically under authors and titles. Other examples that occur are Recitations. Sermons, and quite necessary in this particular catalogue, Sea Adventures.

However divergent the views respecting the merits of the dictionary and the classified catalogues, there can be no difference of opinion as to the value of the classified form in bringing together forms of literature necessarily scattered throughout the length and breadth of the dictionary catalogue. The works of the English poets, for instance, are brought together, but are scattered according to the incidence of the poets' names in the dictionary catalogue, except in the case of collections, which are usually assembled under what is called a "form" heading.

Generally speaking, form entries are too few in the dictionary catalogue, because their employment on wholesale lines would not only bulk the catalogue, but would confuse the features of the classified and of the dictionary catalogues. Those who remember the British Museum cataloguing rules will recall that a certain amount of use is made of form entry in the Museum's Author Catalogue, by the introduction of such headings as encyclopædias, directories, liturgies, etc.

This is in itself an indication of the importance attached to this kind of entry.

James Cranshaw has put forward a case for the omission or re-arrangement of the literary form sections, such as Poetry, Plays, Essays, Letters and Literary Miscellany in relation to the classified catalogue. He points out that nearly all enquiries for poetry, letters, essays, and to a more limited extent, for plays, are by author, all of which are answerable from the author catalogue or author index. To repeat the entries in the same order under the respective form sections English poetry, English letters, etc., he regards as a waste of time and space. He would insert a reference card in the class section referring reader to the shelf register for shelf order, assuming that readers have access to that record, which, as far as we know, is not common. For plays, he suggests that the classified catalogue should arrange individual plays by their titles, authors being already provided for in the author catalogue or index, retaining the orthodox methods for books about plays.

Cutter has four rules on the matter, at least three of which still find general favour. The first is plain common sense, and provides such an entry for collections in any form of literature, such as plays, poems, etc. Following the rule is a long and interesting justification of this entry, reprinted here for present-day cataloguing students:

"In the catalogs of libraries consisting chiefly of English books, if it is thought most convenient to make form-entries under the headings Poetry, Drama, Fiction, it may be done, because for those libraries Poetry is synonymous with English poetry, and so on; but if a library has any considerable number of books in foreign languages the national classification should be strictly followed; that is to say, entries should be made under English drama, English fiction, English poetry, Latin poetry, etc.; only those collections of plays, novels, poems that include specimens of several literatures being put under Drama, Fiction, Poetry. Or the English plays, novels, poems, etc., may be entered under Drama, Fiction, Poetry, etc., and the dramatic works, etc., of foreign literatures under the names of the several literatures."

The next sentences are specially important.

"The rule above confines itself to collections. It would be convenient to have full lists of the single works in the library in all the various kinds of literature, and when space can be afforded they ought to be given; if there is not room for them, references must be made under these headings to the names of all the single authors; an unsatisfactory substitute, it is true, but better than entire omission. Note, however, that there is much less need of these lists in libraries which give their frequenters access to the shelves than where, such access being denied, borrowers must depend entirely on the catalog. In the case of English fiction a form-list is of such constant use that nearly all libraries have separate fiction catalogs.

"It has been objected that such lists of novels, plays, etc., do not suit the genius of the dictionary catalog. The objection is of no

importance if true; if such lists are useful they ought to be given. There is nothing in the dictionary plan which makes them hard to use if inserted. But the objection is not well founded. Under the names of certain subjects we give lists of the authors who have treated of those subjects; under the names of certain kinds of literature we give lists of the authors who have written books in those forms; the cases are parallel. The divisions of fiction, it must be understood, are not the authors who have written novels, but the different kinds of novels which they have written; they are either such varieties as 'Historical fiction,' 'Sea stories,' 'Religious novels,' or such as 'English fiction,' 'French fiction.' The first divisions we do not make for single works because it would be very difficult to do so and of little use; but if there were collections in those classes we should certainly introduce such headings. The second division (by language) is made as it is in Poetry and Drama, both for single works and collections.

"There is no reason but want of room why only collections should be entered under form-headings. The first entries of collections were merely title-entries, and Mr. Crestadoro is the only person who has thought that plays, etc., deserve two title-entries, one from the first word, the other from what we might call the form-word. It is interesting to watch the steps by which the fully organized quadruple syndetic dictionary catalog is gradually developing from the simple subject-word index."

His second rule provides for form entry in the case of single works in the rarer literatures, represented in the stocks of general libraries by very few examples, such as Chinese, Japanese, etc.

The third rule provides for the collection of *general* encyclopædias, indexes, and similar works under such headings as Encyclopædias, etc. It should be understood in this connexion that only general ones are so entered. A dictionary of music or an encyclopædia of Islam, for example, would each be entered under its own subject. To remove misunderstanding, however, references should be made in some such terms as: *for encyclopædias of special subjects, see under those subjects, as Music. etc.*

The last rule is more controversial than the other three. It provides for the form entry of periodicals, the main entries for which are made under their titles, and offers three alternatives: (1) in a single alphabet under Periodicals; (2) under languages, as English periodicals, French periodicals, etc., or France. *Literature. Periodicals*; (3) English periodicals under the heading Periodicals, foreign ones under their respective languages.

It is doubtful whether such entries are necessary in a general library; but in a special library one can see their value.

Further cases could be enumerated in which form entries would be helpful, but it has been already pointed out that their wholesale use would bulk the catalogue and result in a hybrid variety neither dictionary nor classed. There is, however, one class of literature in which the introduction of form entries may be justified, remembering

that fiction is frequently removed from the main catalogue and entered by itself. The class one has in mind is Music. Its borrowers are in a category by themselves, many of whom use the library for no other purpose than to borrow music. It would be a much appreciated convenience if they could find all their music together instead of having to think of the names of individual composers. It is not suggested, however, that all music should be assembled together under Music, with sub-heads, but that the appropriate specific form head should be used in all cases, as Violin Music, Piano Music, Orchestral Music, Operas, Cantatas, etc. Further reference is made to this in chapter 20.

A similar case might be made out for other groups of books having a special appeal, as for example, series specially prepared for debates and debating, scientific recreations, collections of sea stories, school stories, and so on.

It ought perhaps to be pointed out that form plays a great part in subject entries as a means of sub-division. Examples commonly met with are: Addresses, Essays, Lectures, Dictionaries, Periodicals, History, Study and Teaching, and even Drama, Poetry, Fiction, etc.

There is little more that needs to be said on this question, except to warn students against the common but inexcusable mistake in their practical work of confusing subject headings with form headings. One has seen a book like Palgrave's *Golden treasury* entered under English poetry, as a *subject* heading, whereas it is, of course, a *form* heading. The case is different with such a book as Courthope's *History of English poetry*, where English poetry is the subject and not the form. Remember, that things like poetry, essays, drama, and music may be either subject or form, and be careful to distinguish the one from the other.

## PROBLEMS

1. Discuss the circumstances in which you would make form entries in a dictionary catalogue. Give examples.

2. Broadcasting has developed an interest in forms of literature, like plays, poetry to some extent, travel, music, thrillers, and so on, as well as in specific subjects. What problems does this raise for the arrangement of catalogues?

## ANALYTICAL ENTRIES

Analyticals are entries for some part of a book, or for some specific work in a collection, indicating in the entry the place at which the book itself is to be found. They are not to be confused with secondary subject entries as discussed in chapter 3, though the line of demarcation is often a fine one.

Practice differs in regard to this matter of analysing the contents of books. Many libraries do not do it at all, others do it to a limited extent, and scarcely any make the fullest use of a form of entry that can increase the resources of a library to a very large extent.

It may be retorted that in these days there are so many published



indexes to periodicals, to collections of essays, to plays, poems, songs and other forms of literature as to render the making of analytical entries a waste of time and space. Admittedly such firms as the H. W. Wilson Company and our own Library Association have done a lot of valuable work in this connexion. But their existence does not preclude the desirability of individual libraries providing their own analytical entries in the same catalogue as those for whole books.

Assuming that they are to be provided, it is well to point out that the entries should include the date of the book containing the contribution, and the inclusive number of pages devoted to it.

Cutter has three rules on analyticals worth examining. The first provides for full entry in the case of every work forming part of a set, whether in one or more volumes. Actually this is not analytical cataloguing at all, but common cataloguing practice. For instance, the publications of The Early English Text Society may be regarded as one set of works, but every volume should receive individual treatment. Cutter cites the similar case of The Haklyut Society.

Whatever may be the general practice of a library regarding analyticals, they should invariably be made for any work forming part of a set, and having a separate title-page and pagination, even though it may occupy only part of a volume.

There will be some difference of opinion about Cutter's next provision, which makes analytical entries for works that have been published separately, whether previously or subsequently, as for example, a novel which originally appeared as a serial in a magazine. This may have been desirable when novels cost 31s. 6d., but it is certainly unnecessary to-day.

The third case will find more general acceptance in most libraries where analytical cataloguing is carried out to any appreciable extent. It provides for entry under author for every separate "article or treatise" occupying more than a certain number of pages, the number to be determined according to local circumstances, for "treatises of noted authors," and for noted works, "even if by authors otherwise obscure."

But it is not under authors alone that analyticals find a place. Subject analyticals are even more valuable than author ones, as for example, in the three circumstances cited by Cutter: (1) because a work originates the literature of a science or a controversy, or contains new views concerning them. (2) treats a subject authoritatively or gives important information concerning it, (3) is of sufficient length to warrant such an entry.

Minnie A. Lewis, catalog reviser in the John Crerar Library, Chicago, made some apt remarks on this question in her article "Is the catalog keeping up with the times?" in *Catalogers' and classifiers' yearbook*, 1934. She says: "Analytics should be made for new subjects and those not represented in complete books. There should be many analytics: they are important for quick and efficient reference work and for the complete use of the many valuable sets that libraries

acquire. Catalogers are willing to make analytics, and close co-operation between the two departments is the only way to determine which are needed. But there is one danger in many analytics—the size of the catalog is increasing much faster than the number of volumes in the library. Catalogs are becoming unwieldy, and it is possible that we are defeating one of our own goals, that of enabling the public to find the answers to their own questions, by frightening them with mere size."

She goes on to suggest the necessity for weeding out catalogues in much the same way as books are weeded out, and relying, as far as analyticals are concerned for older subjects, on the many published bibliographies. Alternatively, a reference library might consider the keeping of a separate catalogue of analyticals.

It is the responsibility of the cataloguer to determine the extent to which such entries shall be made, and his attitude is usually dictated by several factors, chief among which are: the amount of catalogue space at his disposal; the time he and his staff can give to this sort of work, which, valuable as it is, must be regarded as auxiliary to the cataloguing of complete works, and finally by whether any printed "guides" exist covering the particular field.

It must be remembered in this last connexion, however, that such guides only appear at long intervals, and that in the meantime many valuable contributions to subjects on which little literature exists are in danger of losing their value.

Title analyticals may be made if necessary even for novels contained in collections, when they are likely to be asked for and looked for separately, and certainly for individual plays.

They should also be made for the second and subsequent authors of composite books by several authors, but this, by the way, must not be confused with joint authorship.

There must be a limit governing the use of all these kinds of analyticals. They are not, for example, usually made for purely general books, or for what Cutter calls "vague essays," but biographies, histories of localities, monographs on subjects, often lend themselves readily to this treatment.

Here are typical examples of cases in which analyticals may be made under author, subject, and title respectively:

HEYWOOD, JOHN. Pardoner and the friar. (*In* DODSLEY, ROBERT, ed. *Select collection of old English plays* . . . v. 1, 1874, p. 197-238).

CANADIAN LITERATURE. *History*.

MACMECHAN, ARCHIBALD. Canadian literature: the beginnings. (*In* ENGLISH ASSOCIATION. *Essays and studies by members of the English Association*, v. 12, 1926, p. 87-99).

Pardoner and the friar, by John Heywood. (*In* DODSLEY, ROBERT, ed. *Select collection of old English plays* . . . v. 1, 1874, p. 197-238).

Despite the movement for effecting economies in cataloguing methods, a good deal of this sort of work is still carried out in library catalogues, as may be seen from these few typical examples taken from the Liverpool catalogue:

**Coward, Noel.** Young idea. (*In* Marriott: Great modern British plays.)

**Cromwell, Oliver.**

Fortescue, Sir J. W. Oliver Cromwell. (*In his* Six British Soldiers.)

**New way to pay old debts,** by P. Massinger. (*In* Ten Elizabethan plays; ed. by E. J. Howard.)

**Stairbuilding and handrailing.** Dyer, T. E. Stone stairs. (*In* Brickwork, etc.; ed. by T. Corkhill, v. 6.)

### PROBLEMS

1. Discuss the making of analyticals in a card catalogue.
2. Give examples of cases when you would make analyticals under (a) author, (b) subject, (c) title.
3. In what ways have firms like the H. W. Wilson Company helped to solve the problem of making analytical entries? Describe any work known to you that does this work for one or more subjects.

## ANNOTATION IN CATALOGUES

THE vexed question of annotation in library catalogues has been explained and discussed so thoroughly in the standard book on the subject, Ernest A. Savage's *Manual of descriptive annotation for library catalogues* (1906), which is unfortunately out of print, and in summary form in Sayers' *First steps in annotation in catalogues* (1932), in the A.A.L. series, that it is unnecessary to deal with it at great length here. Moreover, it scarcely falls within the scope of a book on cataloguing pure and simple, to which it is a valuable, but not necessarily essential, auxiliary. But a few remarks on some matters incidental to it may be apposite, especially on the views held by some librarians to-day, for Mr. Savage's book appeared nearly forty years ago, and as views on library administration generally have changed during that period, so they have, to some extent at least, in regard to annotation. The older form of annotation was definitely informative; the modern sort is partly that and partly an attempt to persuade people to read books they would otherwise pass by.

In the first place, there is considerable difference of opinion as to the necessity for extensive annotation in catalogues. It is doubtful if two per cent. of the users of a public library catalogue are in the least interested in, or attracted by, the annotations appended to the catalogue entries. For the most part they need: a book by a specific author, and are only concerned with seeing which of his works are in the stock; a book on a particular subject, which is ascertainable from the subject catalogue; or more often still, just "something to read." It will be generally agreed that it is in an attempt to help readers in the second category that annotation has its great value.

Far better than the over-free use of annotation, born of a perfectly wrong impression that every entry must, as a matter of routine, bear an annotation, is a sane, controlled use of it. The entries for some books undoubtedly require an explanation or amplification of the title, but it should be remembered that it is just as easy, and quite as harmful, to give too much information about a book, as to leave a reader wondering precisely what this or that book is.

Opinion is as divided in America as it is in this country on this question of annotating catalogue entries. In 1934 a questionnaire included this: "Do you make use of subject annotations on the catalog card, that is, notes which define the scope and purpose of the book?" There was, in response, a general agreement that notes were both desirable and useful, provided, and this proviso is significant: "they are concise and that good judgment is used as to when notes are really called for."

Several libraries replying deprecated the use of critical notes "because of the risks of inadequate knowledge and personal bias." Emphasis was laid on the ease with which notes may be overdone, resulting not only in a waste of time on the part of the cataloguer, but greatly annoying the user of the catalogue because they are just "superfluous." Newark made a point that is sometimes not appreciated in British libraries that make wide, and sometimes indiscriminate, use of annotations: "Very general annotating would lead to the reader's browsing at the catalog rather than at the shelves—to his disadvantage in an open-shelf library." In other words, the function of the catalogue should be to make contact between a reader and his book at the earliest possible moment.

The general disappearance of the printed catalogue was an event over which few regrets have been uttered, but its existence at least served to inculcate habits of self-control on the cataloguer where annotations were permitted; printing costs forbade anything like the extensive use that is possible to-day in consequence of the introduction of manuscript catalogues. That restriction was not altogether a bad thing, because it compelled the annotator to confine himself to essentials, and to consider carefully exactly what he should write, and exactly what purpose it was likely to serve. The current Liverpool catalogue provides some excellent examples of what can still be done in this way, as:

DUNBAR. Frontiers.

The author's army service on the North-east and North-west Frontiers.

JAPPE. Crucibles.

The lives and achievements of the great chemists.

SILVERKING. The stuff of radio.

Contains eight examples of broadcast plays.

WESTAWAY. The endless quest.

Three thousand years of science.

It will be generally accepted that it is folly to attempt to annotate a batch of books without having some clear understanding of what annotation is, and of the limits to which the cataloguer is entitled and qualified to practise it, for annotation may be purely elucidatory, critical, or evaluative, or a combination of all three. While there are differences of opinion on this, it is fairly generally agreed among British librarians that the primary function of the library annotator is to elucidate *rather than to appraise*, or even to tickle the public's reading fancy. We may therefore pass on, as sound doctrine, Sayers' definition of annotation as "a descriptive extension of the title-page of a book, in which the qualifications of the author, and the scope, purpose, and place of the book are indicated."

This may be elaborated under six easily remembered questions:

(1) What are the qualifications of the author for writing the book under consideration? If he seems to have none, it is a waste of words to draw attention to such qualifications as he may have for other

things, except that they may suggest that he has none at all for the work in hand.

(2) What is the book about, and how is the subject treated? In older books this is generally clearly indicated in the title, and the annotator should make certain that this is not so before beginning to waste ink writing something that is perfectly unnecessary and even superfluous. In modern books the need for enlightenment is more urgent, for there is an increasing tendency to give enigmatic titles, as for example: "Are they the same at home?": "Son of woman." and hundreds of others.

(3) Why did the author write this particular book? Was it to help students, and if so what sort of students, was it for the practical man of business or industry, was it to propound or to controvert a theory, was it to put on record some notable achievement, and so on?

(4) In certain cases, especially of scientific and technical books, what must one know in order to appreciate and benefit by a reading of this particular book? It is of no use being told that a book assumes a knowledge of mathematics, chemistry or physics unless one is also told just how much mathematics, chemistry or physics are necessary for a reasonable understanding of the book.

(5) What hidden features are there about this book that might be overlooked, even assuming a full title, and an annotation embracing the appropriate points in the foregoing paragraphs? Such things, for example, as glossaries and appendices, which often contain valuable information, special contributions not named on the title-page, and lists of references.

(6) What relationship, if any, has the book to other books? It may be a sequel, a criticism, or a further exposition. There is nothing more annoying than to spend time reading a book and then find that one should have read some other book first.

All these are matters of simple information or elucidation, and represent the bounds to which the ordinary annotator may safely extend his annotations. As soon as he crosses into the field of criticism, he must lay himself open to similar treatment from others. In those cases where anything in the nature of criticism or appraisal is considered necessary, unimpeachable authorities should be resorted to, with due acknowledgment, which, by the way, is often omitted: so the note loses much of its value, and it is not cricket to steal somebody else's work without acknowledgment.

Some cataloguers are very deft writers, and annotations are apt to be used as a vehicle for displaying their dexterity and skill, to say nothing of their personal views. Annotations are not intended to be essays in style; they would be, from first to last, media for information. Nor should they be designed *primarily* to tickle the imagination of readers and induce them to read books they would otherwise pass over. As librarians, we are, perhaps excusably, very much concerned that the feet of our readers should be led into reading paths that *we* consider would be for their moral or intellectual

well-being, but it may be seriously questioned whether it is any part of our duty to attempt with alluring words to foist a book on a reader to whom it will probably prove distasteful; certainly not through the medium of our catalogues. We had better leave this kind of work to the writers of publishers' blurbs; most of them are past masters at it.

While the foregoing questions are of general application, there are specific points to be emphasized in the annotation of individual classes of books, all of which have been discussed in Savage's book.

A word or two regarding the annotation of fiction. With a few exceptions, it is, to the view of many librarians, a waste of time to attempt anything in the way of elaborate annotation. The standard fiction in our literature has been fully treated in this way by the late Dr. E. A. Baker in his *Guide to the best fiction in English*. A copy of this alongside the fiction catalogue should serve the needs of those who wish to know the themes of standard novels. For the rest, where it is done at all the addition of a few explanatory words seems to be all that is required, as: detective, wild west, love story, and in the case of historical novels, the period, names of historical personages, and the scenes in which the plot is laid. Entries for novels forming parts of series need a note of the order in which the respective volumes should be read.

The examination has hitherto required candidates to write four annotations, not exceeding thirty words each. Precisely how difficult this is, only those who have had to do it can judge. Yet it is astonishing how many words, and even sentences, are perfectly superfluous in some annotations. It is strongly recommended that a rough draft be made of every annotation, which should be gone over, edited, reduced to the requisite number of words, and checked in other respects, if only to correct the unconscious humour attaching to a note on "Slavers of the South Seas," by Thomas Dunbabin: "Slavers and blackbirders of the Pacific pieced together from many original sources."

In actual practice, it is obviously wrong to say that an annotation shall consist of thirty, or any other precise number of words. Some books need no annotations at all, others can be dealt with in a dozen or so words, while a few may advantageously have a hundred.

In recent years there has been a tendency to develop the art of evaluation in catalogues. Stanley Snaith, for example, has urged it in *The Return to evaluation*, in the *Library assistant* for March 1928, that is worth reading. He holds the view that "the librarian . . . as a qualified thinker, has the same right—the same duty—to speak his mind as the critic, the cleric and the publican." But has he? Not in his official capacity, we think, remembering that the library is the most democratic of institutions and serves alike all parties and creeds.

Even if he *had* such a right, and the ability to express his mind clearly, what does not occur to most of the advocates of evaluation is, that their opinions are not, as a rule, of the slightest real interest or

value to the searcher for the book best calculated to meet his—or her—particular need.

Some librarians have undoubted qualifications for expressing their views in certain fields: some are expert fishermen, some are musical, at least one is a yachtsman, another has achieved distinction in the art of photography, while Mr. Snaith has made a mark in a particular field of pure literature. But these special qualifications do not entitle them to pose as authorities on economics, religious problems or scientific theories.

The path of the would-be evaluator is, in fact, so beset with thorns that he had better leave it to the recognized authorities, even as Bethnal Green, justly proud of having Stanley Snaith on its staff, is content in its own catalogues to allow the *Manchester guardian* to evaluate his standing as a poet.

At the same time, if such phrases as "The author has spent twenty years in the country as a civil servant," "The author spent three weeks in the country as a tourist," "A superb collection of photographs," "An authoritative statement of the position of the subject," and so on, are to be interpreted as evaluation, then every cataloguer who indulges in annotation at all, is guilty.

There is, perhaps, a difference between the note that may be permissible in a bulletin and the one that may be allowed in a more or less permanent catalogue, because rightly or wrongly, a bulletin is produced to induce people to read books, while a catalogue is primarily a key to the books contained in a library. While such notes as "This volume completes one of the most ingenious and successful essays in intimate history that literature has given us," "One of the few living poets whose work bears the mark of permanence," "Here is a really stimulating book on a much-written subject," and so on, may induce some people to read books that they would not dream of looking at in the ordinary way, and have thus a certain possible value in achieving this cunningly veiled object, it is generally felt that in the catalogue it is better to use the more orthodox type of descriptive annotation that has received the approval of time and experience. For it is clear, from Mr. Sr. H's concluding paragraph, that the object of evaluation is not to give information, but to encourage reading, whether systematic and with a purpose, or whether—just reading. "The annotator sees books as books, the evaluator as literature. By annotating we draw up a plan of knowledge as represented in books; by evaluating we transform the plan into a cosmography, with the aid of which the literary argonaut can find his way with ease. On the day on which a discriminating evaluation is adopted in English libraries . . . the catalogue will become our most subtle and effective instrument, not only our guide to books, but a schedule of their worth; not only an appendage to literature, but an education in itself."

But we would not press for a complete return to the old method, for there was a danger in the earlier days of annotations becoming stereotyped, not only as between one library and another, but as



between one entry and another for books in the same library, largely resulting from a too slavish following of the prescribed order of notes comprising the completed annotation, as author note, subject note, treatment note, relation to other books note, and so on. We have rather broken away from those shackles now, with the result that while still preserving in a large measure the purely descriptive or elucidatory type of annotations, they have become more interesting, more informative, and viewed on a printed page, more individual. Here are a few examples selected from recent bulletins that illustrate this point.

The first consists of annotations for the same book from three bulletins, the others from two.

HOGBEN, LANCELOT. *Mathematics for the million: a popular self-educator*, 1936. 647 pp. *front., illus., maps, tabs., diagrs.* Allen and Unwin, 12/6.

Intended for the "million or so intelligent people who have been frightened by mathematics while at school." "One of the most important books, for the ordinarily intelligent man, that has been published in this decade."—*Margaret Cole* in *The Listener*. "The most important popular educational work published this century . . . is written simply and clearly, with logic and a very pretty and mordant wit."—*Geoffrey Gorer* in *Time and Tide*.

Object: to show the place of mathematics in science, human culture, and everyday life. Traces the history of each branch.

An intriguing volume. A new approach to a subject which presents difficulty to many people.

COLE, MARGARET ISABEL, *ed.* *The road to success: twenty essays on the choice of a career for women*. 1936. xvi, 271 pp. Methuen, 7/6.

"The great merit of all twenty chapters is that they are written by women who have succeeded in the kinds of work described and who know what qualities make for success."—*Time and Tide*.

"Twenty essays on the choice of a career for women."—*Sub-title*.

DICKIE, JOHN PURCELL. *The coal problem: a survey, 1910-1936*. 1936. xvi, 368 pp. *tabs.* Methuen, 5/-.

A survey of the coal trade, its recent history, production, and distribution, the wages paid and other relevant factors in the conduct of the industry, written to help "the man in the street" to understand the meaning of the disputes which from time to time arise between the owners and the men.

Author was M.P. for Consett, 1931-35. A concentrated study of the period, in which the author declares that as mechanisation proceeds the number of workers grows less, and that redundant mines must be closed and workers further reduced to make possible employment, good wages, and a stabilized output.

In the Hogben example it will be seen that the first of the three notes is definitely evaluative, more so than is common in most library bulletins, but it is not the librarian who here assumes the task of evaluator. The second is not so interesting to read, but it is a more precise statement of exactly what the book is, while the third rather leaves the reader in suspense; his expectations will be realized or not according to his ideas of what constitutes "an intriguing volume."

In the second example the first note has the great advantage over the second (if one may call a sub-title a note) of making it plain that the contributors really know what they are writing about, though it should not be necessary to have recourse to a literary review to make a statement of this sort.

The third example provides an illustration of the extent to which two annotators, both setting out to be purely informative, can differ in what they see in the same book.

If any further evidence was necessary to show that annotators are not all hewn from the same block, it could be found in the following four annotations to Younghusband's *Everest: the Challenge*. Three are from library bulletins, the first is from a Books of the year list:

(1) Everest hurls down her challenge of avalanche, blizzard, mist, crevasse, screaming wind and bitter cold at the human midgets defying her. They lay siege to her, catch her napping: subtle and indomitable fighters. Will they ever succeed? Sir Francis is optimistic. In spite of what he terms "the ferocious malignity of the mountain," he has always believed Everest to be climbable. But his picture of that future success is a chastening one. We see no congratulatory party standing on the top of the highest mountain in the world, gazing raptly on the magnificent panorama below, filled with a delicious sense of achievement. If man ever stands on Everest's summit it will be only for a few precious and awful minutes, a clockwork automaton, sucking oxygen for dear life through a respirator. No proud consciousness of conquest, only a quick husbanding of vital resources for the perilous descent, a quick survey of the instruments, and then the numb, wind-battered crawl into the couloir. To the hazards and elations of Himalayan climbing there could be no better introduction than this book. With its aid the average reader will be able to form a fair idea of what the little party are up against. As one of the first climbers in the Himalayas Sir Francis is sure of his subject. He knows his terrain and he knows his men.

(2) The author has been an Everest enthusiast since going first to India more than fifty years ago. As President of the Royal Geographical Society in 1919, he was responsible for increased official encouragement for Everest expeditions. This book describes the attempts which have been carried out to date.

(3) Accounts of climbs, and description of the country of the Himalayas.

(4) The story of the various expeditions to conquer Everest, showing "how all are directly the result of the challenge which Everest offers to men to come and climb the Himalaya," with a general survey of the fifteen-hundred-mile range of the Himalayas from East to West.

## PROBLEMS

1. What is the difference between descriptive annotation and evaluation? Take three books, write notes on each, first in the descriptive, and then in the evaluative form.

2. Discuss the general question of annotating the stock of a library, with special reference to any limitations you would impose in regard to particular classes of books.

3. To what points would you draw special attention in annotating: (a) a scientific work, (b) a record of travel or exploration, (c) a biography, (d) a work on an aspect of economics?

4. Tabulate the pros and cons of annotating fiction.

5. A simple contents note is frequently of more value than a formal annotation. Comment on this statement.

## THE ARRANGEMENT OF CATALOGUES

It is obviously of little use to have sound rules for the compilation of catalogues, and expensive cabinets or binders in which to display them, if we have no clear ideas how they shall be arranged for the convenience of the greatest possible number of users. One says "the greatest number" deliberately, being painfully aware that there are some readers, and not necessarily uneducated readers either, who seem utterly incapable of using any sort of catalogue.

Many of the problems that arise in this connexion are necessarily discussed in other chapters, as for example, in those on the various forms of catalogues (3), and on methods of display (14).

It is, therefore, only necessary to deal here with such points as the actual arrangement of entries, with alphabetization, and with some of the other things dealt with on pages 111-129 of Cutter's *Rules for a dictionary catalog*, 1904 edition.

One of the criticisms of the Anglo-American code is that it has no rules for arrangement. While this is largely true, it should not be forgotten that some of the rules themselves include directions that determine arrangement, as for example, those on government departments and subordinate departments, on modified vowels, on different spellings, on the Bible and similar sacred books, etc.

The physical arrangement of a printed catalogue must obviously differ according as to whether it is in classified or in dictionary form. Briefly, in the first case, the order will be something like this:

(1) A preface, with simple explanations and examples, showing what the catalogue and the classification are, how they are arranged, and how they can be properly used.

(2) An outline of the classification, to the extent of the hundred divisions if Dewey is used.

(3) The main body of the catalogue in the order of the classification, excepting fiction, for which there will be a separate catalogue, and possibly individual biography.

(4) A list of fiction, under authors and titles.

(5) Indexes of authors, subjects and necessary non-fiction titles. To avoid a multiplicity of indexes, it is possible to amalgamate all these into a single alphabet, for the fewer the number of places a reader has to look in, the better, whether on the shelves or in the catalogue.

In the case of a printed dictionary catalogue, the arrangement will be: (1) a preface and explanation, (2) a synopsis of the classification (as necessary as in a classified catalogue), (3) the catalogue, all entries being in a single alphabet from A-Z.

Where the card or sheaf catalogue is in use, as it is in most public libraries, the arrangement is precisely similar, except that the explanations will be displayed above or near the catalogue, and that various mechanical guides will be introduced, which are dealt with in chapter 14.

What mostly concerns us here are the rules to be observed in arrang-

ing the entries of a dictionary catalogue in alphabetical order, for its efficiency depends largely on the order and on the completeness of the scheme of cross-references.

Nothing would seem easier to those who do not know than to alphabetize a catalogue according to the English alphabet. And yet there are as many snags about this apparently simple process as there are about many of the other operations connected with cataloguing. I have even seen examination papers where candidates have written down one under another six headings meant to illustrate what alphabetical order is. And two of the six have been out of order!

Various authorities have drawn up rules for guidance. Cutter has some in his *Rules for a dictionary catalog* which are followed in many libraries, several American libraries have issued elaborate directions, and most British libraries with alphabetical catalogues have framed rules of their own for staff guidance. It should be remembered—and it is not always remembered—that the catalogue will be used largely by people who have little knowledge of the rules for alphabetization other than those that come to them by instinct or through common usage adopted in such everyday books of reference as directories and dictionaries. Their task is made more difficult where card catalogues are used, because only one entry can be seen at a time instead of a whole series, as on the pages of a printed catalogue. As far as possible, therefore, the rules should be in accordance with common practice, though unfortunately there is no *fixed* practice.

One of the first points to be determined is whether alphabetization is to be on what is called the “all through” (or letter by letter) principle, or on the “word by word” (or nothing before something) one. The balance of opinion seems to be in favour of the second method. The effect produced by their respective application is something like this:

*All through* (from the index to the *Encyclopædia Britannica*).

White, Henry K.  
White, Stanford  
Whitebait  
White beam  
White birch  
Whiteburg  
White Carpathians  
Whitecliffs  
White Creek  
Whiteface  
Whitefield  
White Fox  
Whitefriars  
Whitehall  
White House  
Whitelocke  
White Sea  
White Star

*Nothing before something* (from Kelly's *Post Office directory*).

White, Henry  
White Horse  
White Sea  
White Service  
White Star  
White, Stephen  
White, Thomas  
White Way  
Whitebread  
Whitechapel  
Whitechurch  
Whitefield  
Whitefriars  
Whitehall

## ARRANGEMENT UNDER AN AUTHOR

One of the most controversial matters in this connexion has to do with the arrangement of an author's works. Most authorities put complete editions first, and arrange in some such order as the second alternative in Cutter's *Rules*, viz.:

(1) complete (or nearly complete) editions, (2) extracts from complete collections, (3) single works, (4) works about him.

This lines on pretty much with the British Museum method, which is:

(1) complete works (originals and translations) chronologically by date of publication, (2) two or more works, (3) single works, (4) selections, (5) other things, subdivided as may be necessary in individual cases, such as biographies, bibliographies, concordances and dictionaries, introductions, prefaces, etc.

Brown, however, who was nothing if not original, recommended an entirely different arrangement, beginning with single words in chronological order of publication, followed by collected works in similar order.

In public libraries collected editions are more conveniently broken up and classified as if they were individual works, if the physical make-up permits. A collected edition of the works of Sir James Barrie, for instance, would give much better service catalogued volume by volume than as: Collected works, 35 v., and a contents note. There are bibliographical objections to this course, but it may at least be defended from a utilitarian point of view.

*Foreign names* containing the modified vowels ä, ö, ü, are to be written as they appear, but arranged as if spelled ae, oe, ue. Müller is arranged as if it was spelled Mueller, with a *see* reference from Müller (code rule 131).

*The same word used for different kinds of headings* should be arranged in order of person (as author), person (as subject), place (as author), place (as subject), followed by its use in form or as a title:

London, Jack. (Person as author.)

London, Jack (1876-1916), *Novelist*. (Person as subject.)

London. *County council*. (Place as author.)

London. *History*. (Place as subject.)

London Wall: a comedy. (Place name as title.)

*Forenames used as headings* come before the same names used as surnames, as:

George V, *king of Great Britain*.

George. Florence Anne.

In large libraries entries under such forenames will be fairly numerous.

In such cases, group them into a definite order: saints, popes, rulers, princes, others, as:

John, *Saint and apostle.*  
 John *the baptist, Saint.*  
 John XV, *Pope.*  
 John, *king of England.*  
 John II, *king of France.*  
 John, *Augustus.*

*Names differing slightly in their spelling, but coming close together in the alphabet should be arranged in two alphabets, with a see also reference between them, if necessary, as:*

Andrews	and	Andrewes
Brown	and	Browne
Ffrench	and	French
White	and	Whyte
Whitaker	and	Whittaker
Wilson	and	Willson

*Authors bearing the same family name are arranged by their respective forenames, prefixes such as Capt., Adm., Dr., and suffixes like M.A., B.Sc., being ignored, as:*

Spencer, Albert  
 Spencer, *Adm.* George  
 Spencer, *Capt.* Herbert.

*When two or more authors have the same forenames, arrange by their periods if they are known, or alternatively by some descriptive designation, as:*

Thomas, Henry (1647-1703).  
 Thomas, Henry (1854-1899).  
 Andrews, John, *Attorney-at-law.*  
 Andrews, John, *B.A., Barrister.*  
 Andrews, John, *Geographer.*

A fictitious name follows a corresponding real one.

Names followed by initials come before those followed by full christian names, as:

Jones, H. A.  
 Jones, Herbert.

*Forenames not commonly used on the title-pages of an author's works are to be omitted from the entry (code rule 28). If for any reason they are used, they should be neglected in the arrangement.*

*References from such things as a nobleman's title or a bishop's see*

should be among the personal names and not among the place names, as:

Croydon, Edward Woods, *bishop of*.

Croydon, Marx.

Croydon. *History*.

*The singular possessive case* should arrange with the plural, as:

Maid Margaret of Galloway.

Maids abroad.

Maid's awakening.

This is Cutter's rule, but it is not by any means common practice, as the following actual example shows:

Soldier of life.

"Soldier's eye-view" of our armies.

Soldier's shikar trips.

Soldiers of the prophet.

*English names formed with prefixes*, and foreign ones that are not transposed are to be spelled through, as:

De Haven

Dehn

Delafield

De la Mare

De Laney

Delano

The many names beginning with M', Mc, Mac, St., and Ste., also cause some trouble to cataloguers as well as to users of catalogues. Such names should fall into the place they would occupy if they were spelled out as Mac, Saint, or Sainte, because that is how they are pronounced and referred to. The *Liverpool Catalogue of works of non-fiction* makes this clear by a note: "All works beginning with M', Mc, Mac, have been arranged as though they began Mac." Similarly, when appearing in titles, such abbreviations as Mr., Mrs., Dr., Mlle., etc., are to be arranged as if spelled out in full, Mister, Mademoiselle, etc.

Hyphenated words and words spelled sometimes as one and sometimes as two are another source of regular trouble. With regard to the second, Cutter's injunction to arrange as if they were separate seems generally sound. It is obvious in the case of the first that some uniform practice must be followed, and Cutter, with his characteristic common sense, suggests that "each library should select some one dictionary as its standard," and follow it.

In the few cases where a book's title begins with numeral figures, the figures are to be translated and arranged as they would be spoken, as 500 sixpenny recipes—Five hundred sixpenny recipes.

## GOVERNMENT PUBLICATIONS

Cutter has a good deal to say about the arrangement of government publications, especially on the avoidance of subdivisions like UNITED STATES. *Department of the Navy, Bureau of Navigation*, recommending instead direct entry under UNITED STATES. *Navigation, Bureau of*. This is common practice in many libraries, but the instructions in the code rules should not be overlooked where these are being practised.

## SUBJECT ARRANGEMENT

If when arranging the subject entries of a dictionary catalogue it is found that there is a large number of entries under certain subjects, it will be convenient to use divisions rather than a single sequence. This is the invariable practice where names of countries are used as headings, as:

ENGLAND. *Description and travel.*

— *History* [often further subdivided by periods].

— *Social life.*

It may be equally well applied to other subjects, as:

ART. *Bibliographies.*

— *Dictionaries.*

— *Education.*

— *History.*

— *Periodicals.*

and so on.

Roughly speaking, it may be said that many subjects lend themselves to subdivision by: (a) phase, as RAILWAYS. *Construction*, (b) form, as CHEMISTRY. *Dictionaries*, (c) geographical area, as GEOLOGY. *Australia*, or (d) period, as ENGLAND. *History. 19th century.*

Liverpool has done a good deal of subdividing in its dictionary catalogue, both under countries and under subjects, as for example:

**England**

Description

History: General

.. Ancient and Mediæval

.. Tudors, 1485-1603

.. Stuarts and Commonwealth, 1603-1714

.. 1714-1837

.. 1837-1901

.. 20th Century

.. Miscellaneous

Social life: General

.. to 1800

.. 19th Century

.. 20th Century

**Chemistry**

General

Analysis

Applied

Inorganic

Organic

Physical



As far as possible *sub-divisions* under subjects should be avoided. Thus:

ENGLAND. *Description and travel.*  
 .. *Gazetteers.*  
 .. *Guide books.*  
 .. *Maps.*

rather than:

ENGLAND. *Description and travel. Maps.*

and so on.

As an example of subdivision under a country carried to great lengths, the reader is referred to the case of the London Library *Subject index* in chapter 16; the question of subdivision is also discussed in chapter 3.

One can hardly imagine such a thing happening except through carelessness, but it is not *impossible* that entries for two distinct subjects spelled alike should get confused. *Entrées*, for instance, is a term used in cookery and in music. *Tours* is a town in France and a form of travel, *Wells* is a method of water supply and a cathedral town, and *Rugby* is a place and a game. To avoid the possibility of such things happening, limit a subject word to one subject as far as possible.

There is some difference of opinion as to the best arrangement of the individual entries under subjects, which may be: (a) alphabetically by authors, (b) chronologically by dates of publication, (c) inverse chronological order, (d) a graded or merit order. Experience has shown fairly conclusively that while the chronological order has points in its favour for a special or definitely students' library, the alphabetical order finds most general favour with an ordinary public. Cutter suggests, however, in certain cases, a grouped chronological order, which is, in fact, common practice in regard to histories of countries, ENGLAND. *History*, for example, being subdivided under such heads as *General*, *Norman*, *Tudor*, and so on. Where there are sufficient books to justify it, he suggests that this sub-arrangement should be carried into such subjects as antiquities, commerce, politics, social life and customs, etc.

It is so well known as scarcely to need repeating that the effectiveness of a dictionary catalogue depends to a large extent on the adequacy of its scheme of cross-references. Where a number of such references occur together, it is usual to give them in alphabetical order, but Cutter suggests a grouping of like references together, as of those to all countries, cities and towns, of all aspects of the same subject, and so on.

## THE CLASSIFIED CATALOGUE

There are few points peculiar to the arrangement of classified catalogues to which special attention need be drawn here. Most of the procedure is governed by the classification scheme, but there is no reason why the scientific names of subjects should not be translated

into their popular equivalent in a general library, provided that subject index entries or references are made under both, as, for instance, under zoology and under animals. Where a large number of entries would have to be repeated, a general reference may be made from the scientific name to the popular one, on the score of economy.

The *order* of subjects, however, must, quite obviously, follow the order of the classification, except for the commonly accepted removal of fiction, and possibly of individual biography, the treatment of which calls for some consideration, but will again be governed largely by the classification. If Dewey is employed and his subject arrangement is retained, individual biographies can figure in the subject catalogue. If, as is more likely, individual lives are arranged alphabetically by the names of biographies, two alternatives are open: (1) a separate catalogue of individual biographies, (2) insertion into the author catalogue, if there is one as distinct from an author index, in which case it becomes a Name catalogue.

In setting out entries, the respective parts should stand out clearly one from the other. Thus, a printed author or subject heading may be in upper and lower 10-point black face, or in roman capitals, the description and imprint may be in Roman upper and lower 10-point, and the collation in 8-point.

Where a typewritten card or sheaf catalogue is in use, equal care should be taken to see that there is a uniform and clear method of setting out entries. Some useful guidance in this connexion may be got from *Style in card catalogues*, by James Ormerod.

The problem of guiding card catalogues is discussed in chapter 14.

## FURTHER READINGS

CUTTER, CHARLES A. Rules for a dictionary catalog. 1904, p. 111-129.

MANN, MARGARET. Introduction to the cataloging and the classification of books. 1943.

Ch. 11, Dictionary catalog-arrangement.

Ch. 12, The Classified catalog.

Ch. 19, The Use of the card catalog.

NEW YORK. STATE LIBRARY SCHOOL. Indexing principles, rules and examples, by Martha Thorne Wheeler. 1933.

## PROBLEMS

1. Consider the merits of the two systems of alphabetizing, and compile short indexes arranged by each.

2. Discuss the various methods of arrangement of works under a subject.

3. Write, in proper order, a page of possible headings for a dictionary catalogue between LOM and LYC, embodying examples of the chief rules for the arrangement of such catalogues.

4. Draw up a scheme of arrangement for the works of Charles Dickens. •

## SELECTIVE CATALOGUING

THE life of a librarian is bound up with the word selective. His book selection has to be selective, the reasoning by which this book is put into the reference library and that into the lending library, sometimes into the Central lending library, sometimes into this or that branch, and occasionally into a junior library: all that is selective. It is not so difficult to understand, then, why he is called upon to consider whether the library's catalogues shall not also be, in some measure, selective too.

It is, actually, a matter that concerns everyone who has anything to do with the amount of material that comes into every medium and large-sized library, valuable and worth keeping, but to catalogue which with the usual detail and multiplicity of entries, is not only likely to be a waste of time, but what is quite as important, a waste of catalogue space, even in these days of card and sheaf catalogues. There are few librarians who are not deeply troubled by the amount of space that such catalogues require, space that can be ill-afforded in most British libraries, for we have still a long way to go before becoming as card catalogue conscious as our American colleagues.

The whole question has been very thoroughly discussed in America, and various views are recorded in *Selective cataloging*, edited by Henry B. Van Hoesen (H. W. Wilson Co., 1928). It is a highly controversial problem; the principle has much to commend itself, but on the other hand, it is difficult to apply without fear of criticism, and it is not beyond the possibility of being abused. The best way of viewing its pros and cons is to take a concrete example of the methods by which selective cataloguing may be applied. The one chosen is that followed in the library of the University of Chicago, where all printed material is divided into six groups:

- (1) That which is discarded as valueless or outside the scope of the library.
- (2) That which is kept, but not catalogued at all.  
Part of it is kept in an alphabetical order of authors, and part with the classes of knowledge to which it properly belongs.
- (3) Pamphlets and other slight material having a certain subject value.

This is classified on the shelves at the ends of the appropriate subjects, and represented in the dictionary catalogue by a collective card with a subject heading subdivided *Pamphlets*, and a note "Pamphlets on this subject not separately catalogued."

- (4) Pamphlets likely to be looked for under their authors. These are given, besides the foregoing collective subject card, brief author entries.
- (5) Pamphlets and books of slightly more importance. These are fully classified, given a brief author entry and one subject entry.
- (6) Pamphlets and books worth complete classification and cataloguing.  
These have full author entries, and as many subject entries as they warrant.

Let us take these groups one by one, and examine the potential advantages and objections attaching to the treatment meted out to each, having in mind an ordinary medium-sized British library.

As to the first group, every library gets, usually by gift, a considerable amount of material that is not worth keeping, sometimes because the edition is unsuitable for library use, but often, one fears, because of the shelf space it will occupy and the time—and again space—the cataloguing and classifying will take, in relation to the subsequent use likely to be made of it. The problem of discarding is one that does not concern us here, except that it should be impressed on every cataloguer that there is very little really “useless” printed material; it would never have appeared, but for the fact that someone was convinced that somewhere were people who wanted enlightenment on the subject treated. Very great care should therefore be exercised before anything is thrown away. If it falls outside the scope of one's own library, try to find a home for it elsewhere.

Much of what is frequently put into the first group might give useful service in the second. Many books and pamphlets come the way of the librarian, especially of the reference librarian, which are frankly not worth the time they take to catalogue, but which may be worth keeping, at any rate for a time, as a possible only means of readily answering some question of current interest. Some official documents, and other publications on passing events and on people of momentary interest could be relegated to this group. Whether this sort of material is best kept in pamphlet boxes alongside the main stock, or elsewhere, must be governed by local conditions. The obvious order to suggest here is alphabetically by individuals discussed in the case of material about persons, rather than an alphabetical order of authors, and a classified order in the case of that of purely subject value.

The line of demarcation between the second and the third group is a very fine one, and the cataloguer will need to exercise his powers of discrimination in determining whether to use the one or the other. Actually, the only difference seems to be that certain subjects are represented in the catalogue by a general indication of the fact that pamphlets on this subject are not separately catalogued. This method lays itself open to one obvious criticism. It seems wrong to govern

any form of selective cataloguing by subject—except possibly in a special library; the determining factor should, as a general rule, be the actual item that offers itself for cataloguing, and not the subject.

The treatment of material relegated to group four is more clearly defined, in that it is meant to include that which is likely to be looked for under authors; under whom, therefore, an entry is made for each such item.

Groups five and six are again likely to be difficult to discriminate between, though, as far as pamphlets are concerned, many more would seem to be more usefully placed in five than in six.

None of these groups carries us quite as far as James Cranshaw, who suggests that "if a library possesses a shelf register, it can institute a real saving by omitting entries under certain popular subjects like wireless, sports, pastimes, hobbies, gardening, cookery and other domestic headings, the titles in which are in many ways as ephemeral as the fiction the library discards. Such books are rarely enquired for by author or title; the subject is the all-important thing. They are quickly worn out and superseded by new publications. Why, then, catalogue under subjects for a public which is not greatly interested in what you have on stock, but chiefly in what is available for loan at a particular moment. A simple subject index card referring the reader to the place of shelving is usually enough; if further information is required the use of the shelf list will give the extent of the stock. This suggestion was not received with any great enthusiasm when I broached it in 1933, but I find from a recent digest of library literature that both Detroit and Cleveland find it workable."

While most librarians will not be prepared to go to these lengths, it will at the same time be clear that there is something worth considering in this idea of selective cataloguing. It appears to have two vital things to recommend it: (1) it saves valuable time, (2) it helps to prevent catalogues bulking in the way they have a habit of doing. For these reasons alone, it is something that cannot be lightly dismissed.

But it is not so easy to agree exactly how, and in what circumstances, it is to be practised, as it is about its undoubted advantages. To begin with, it is a device that must impose a great responsibility on the cataloguer; everyone who has had any experience in the allocation and disposition of books and pamphlets will know how difficult it is to determine what to do with some of them. Shall they be thrown away, put into a reserve, or into one or other of the departments of which the library is composed? This is difficult enough in itself, but it is still more difficult to say that this piece shall be merely classified and filed, that this one is worth an entry in the author catalogue, but not in the subject catalogue, that this other should have a brief author entry and a single subject entry, and that the residue is all that is worthy of full cataloguing under author and subject, and possibly with added entries besides.

Besides the methods of selective cataloguing just enumerated, there

are other possible means of effecting economies in space by reducing the number of entries provided for certain books. Many books find their way into libraries that have on their title-pages the names of editors, translators, writers of introductions, prefaces, and forewords, that have great publicity value, but little catalogue value. They are not likely to be looked for in the catalogues of ordinary libraries; entries under their names might be omitted without any loss. But even this is something that cannot be done automatically, for, as every student of literature knows, there are works, the editors and translators of which are as important as the authors themselves, as, for instance, many of the classics of pure literature. With care and discretion, however, some entries can still be saved in this way.

Cranshaw is a keen advocate of selective cataloguing in this country. He has made the point that the extent to which it can be practised is conditioned to some degree by the presence or absence of a shelf register. It has been pointed out in chapter 2 that Sheffield manages without a fiction catalogue, as experience has shown that there are very few enquiries for novels by specific authors, which can always be answered by reference to the shelf register, while those relating to titles can be answered by the staff or by reference to some such book as the *Reference catalogue* or Baker. We do not personally commend the practice, but the fact remains that a library can function up to a point without a fiction catalogue.

Another suggested economy is the omission of entries for juvenile books from the main catalogues. This may have something to commend it, although personally we do not find ourselves altogether in agreement in days when informative juvenile literature is so prolific, and when it is often used for supplying information; added to which, the borderline between a juvenile book and an adult book is often very narrow, and tends to become still narrower. Where this practice is followed, it should be made clear, to staff and readers alike, that such books are omitted, and that for the complete resources of the library system, reference should be made to the catalogue of the junior library, as well as to those of the reference and lending departments.

Some libraries make entries for series of books under the editors as well as under the titles by which the series are known. A useful economy might be effected here by making a simple reference from the editors to the series, though it may be very seriously considered whether series entries are worth the space they occupy. If selective cataloguing is to be practised at all, here is a case where it can be done without great loss to anyone.

One of the problems that confront the cataloguer is that of analytical entries. It is a form of cataloguing that can occupy a lot of time, and the entries can become very numerous in the case of such large works as the *Cambridge history of English literature*, Dodsley's *Collection of plays*, etc. As a rule, not nearly enough of this kind of cataloguing is done in British public libraries: therefore one hesitates

to advocate further curtailment. But it may be borne in mind as a possible economy, especially where a library possesses the indexes that are now available for many subjects.

It is doubtful whether it is necessary in corporate authorship to make entries under names of officers, especially of those who have occupied the office for a long time, and consequently may require numerous entries under their names. A reference to the corporate heading should suffice.

Margaret Mann's contribution to *Selective cataloging* deals with the problem from the point of view of the public library, and starts off with the proviso that there is a difference to be recognized between a university and a public library. The type of library must therefore be borne in mind in coming to a decision on this problem; it must also be determined whether it shall apply to a reference or a lending library, or to both.

Another practical thing she reminds us of is the extent to which the staff are dependent on the catalogue, not only in connexion with readers' requirements, but also in connexion with accessions. Without a complete author catalogue by which checking can be done reliably, there must always be a risk of duplicate copies being added to the stock. This in itself is a matter for serious consideration.

Readers who have access to the *Catalogers' and classifiers' yearbook* for 1934 (American Library Association) will find some interesting views on this problem. One is in *Economies in cataloging*, by Sophie K. Hiss, head cataloger of the Cleveland Public Library; another is *The use of the card catalog*, as reported on by a number of American cataloguers, and the third is *Present day economies in cataloging*, by Isadore G. Mudge, reference librarian at Columbia University. She summarizes the possible economies that can be effected under nine heads:

1. Simplification of cards by the cutting out of some information called for by full cataloging codes.
2. Utilization of co-operative cataloging by the use of printed or other duplicated cards.
3. Reduction in the number of cards for a given book.
4. Simplification or other cutting down of subject headings.
5. Reduction in the amount of cataloging research.
6. Cutting out altogether certain records formerly deemed essential in a catalog department.
7. Omission or reduction of analysis.
8. Omission of full cataloging for certain types of material—*e.g.* giving author entries only for older works, pamphlets, et cetera.
9. Giving full information about a book on main entry card only.

There is probably still a good deal of doubt in the minds of readers as to the desirability of practising selective cataloguing. It is, frankly,

a difficult problem, and one that can only be determined in relation to local conditions; no hard-and-fast rules can be safely laid down for general practice.

We cannot, therefore, do better than conclude this aspect of our subject by commending to those who are faced with the problem of adopting or rejecting selective cataloguing, the words of a great British librarian, the late Dr. Falconer Madan, for many years Bodley's librarian: "We have learnt not to regard books in a library as all equal in appearance and all to be treated alike, as if they were a rank of drilled soldiers. The lesser books must stand back, and the greater be brought into prominence. We must make use of mental perspective, and provide digressive description. . . . The idea is that different periods of printing and different classes of books should meet with correspondingly varying treatment. . . . It is possible that the lack of progress in this matter is due to a deep-seated, but erroneous, idea that the same cataloguing rules must be applied to every book in the library or collection."

There is yet another aspect to this form of cataloguing, practised by nearly every library, especially by those that issue reading lists and other aids to readers. Even where every work is catalogued fully in the first instance, every select reading list and every special catalogue that is published is nothing more or less than selective cataloguing in practice. James Duff Brown practised it in 1910 when he issued his *Select catalogue* of books in the Islington Public Libraries. It was a well-compiled catalogue, but it exhibited in a striking way the great weakness of selective cataloguing. An unsuccessful reference to it always left one in doubt as to whether the libraries did or did not possess the book. *Books for youth*, published by the Library Association, is another example, though of a different kind, in that it does not represent the stock of any actual library, and makes it perfectly clear that it is selective. Of the same order was the *A.L.A. catalog; 8,000 volumes for a popular library*, issued in 1904.

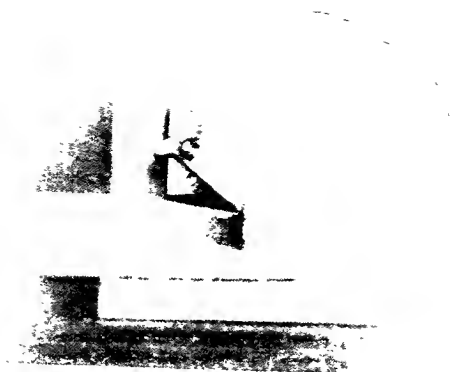
As libraries grow, the question of providing adequate accommodation for card or sheaf catalogues is becoming more and more acute, especially in older buildings, where such catalogues were never envisaged on a large scale. It is probably too much to expect librarians all over the country to agree as to precisely what are the few thousands of standard non-fiction works that can be regarded as basic stock and should therefore find a place on the shelves of every library in the country. If it could be done it would be possible to produce on co-operative lines a catalogue of those books, leaving the more mobile catalogues to accommodate the rest and to take other additions to the stock pending the publication of a new edition of the printed catalogue.

Within the past few years selective cataloguing has been practised in a few modern British public libraries on more or less original lines. This innovation is discussed in chapter 2, dealing with modern practice.

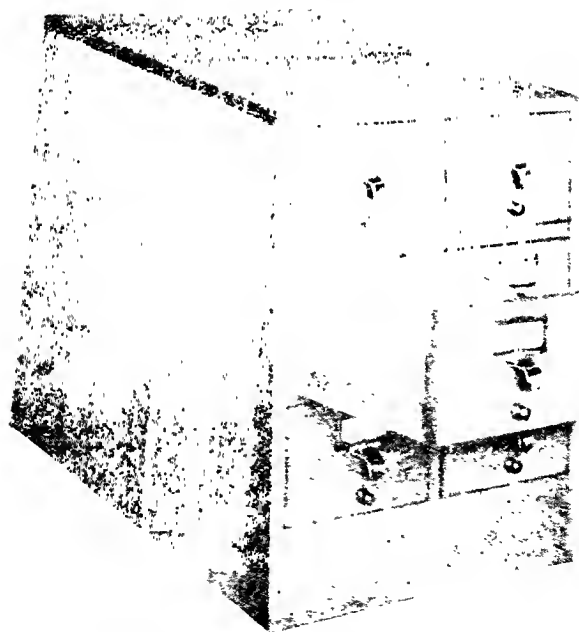


## PROBLEMS

1. What advantages and disadvantages do you see in selective cataloguing as it might be applied to your own library?
2. Draw up a set of instructions for a cataloguer's guidance on the application of the principle of selective cataloguing to a library system consisting of reference, lending and junior departments.
3. How would you seek to minimize any inconvenience to readers consequent upon the practice of selective cataloguing?



Automatic Stop



INCLINED TRAY CABINET  
PLATE VI

(Libraco, Ltd.)



## CHAPTER THIRTEEN

### COMPILATION OF CLASS LISTS, GUIDES TO READING, BULLETINS

THERE is a welcome tendency on the part of librarians to spend more money on such things as class lists, bulletins and similar publications. This has been made possible, partly by the abolition of the large printing bills formerly incurred in printing general catalogues, partly by a recognition of the more individual needs of readers, and partly by a desire to indulge in one of the most legitimate forms of library publicity, viz., the making known to the largest possible number of interested people the wide range of subjects covered by the stock of a library.

By a class list is meant a catalogue of the books in a single class of literature, though frequently it is limited to a part of what is strictly understood by a class, as for example, to economics, aeronautics, sports and pastimes, English literature and so on. This is, frankly, a compromise between the older general printed dictionary catalogue and the more modern classified kind. The advantages claimed in its favour are that the huge cost of printing a general catalogue may be spread over a period of years, that the size of the edition may be varied according to the possible demand for particular classes, that those classes which tend to date quicker than others may be reprinted at more frequent intervals. While this last argument may have held good twenty years ago, it would be difficult to say to-day what classes do not date in ten, or even five years. But sectional printed catalogues on even such restricted scales are the exception rather than the rule to-day, although, as will be seen by reference to chapter 21, a good deal of useful work has been done in this connexion by County Libraries.

The modern view is that, except perhaps in special libraries, where such class lists have a considerable value to other libraries, as well as to specialists all over the world, a more economical and far-reaching result may be brought about by spending money on select lists of much smaller subjects than are embraced within a single class, or even a single division of a class. By so doing, a wider range of readers will have their needs catered for, and something fresh may be always available for someone.

Where it is proposed to print a class list, the method of compilation follows closely on the lines laid down for the preparation of copy outlined in chapter 17. The setting out of the entries is governed to some extent by whether they are to be used as material for the building up of a card catalogue, or not. If they are, every entry must be in strict catalogue form, each complete with its own heading. If they are not, the compiler has a somewhat freer hand; he may adopt a less formal style, dispense with the repetition of headings where a

number of books by the same author follow each other, and altogether, he can produce a list that is more attractive in appearance, and possibly better suited to its purpose, than a more formal catalogue.

Good examples of the class list have appeared at one time and another from Bolton, Brighton and Newcastle in this country, while in America those from Pittsburgh are the best known, added to which are the excellent *Standard catalogs* published by the H. W. Wilson Company. Reference to some of these has been made in chapter 3.

Less imposing in appearance, but more useful in the service it gives, is the bulletin, which has become a common and valuable auxiliary to the work of libraries within recent years. It is usually published at intervals ranging from one to three months, and its primary purpose is to make known the principal additions to stock, and the work of the library generally. Some smaller library systems have substituted for the formal bulletin little four- or six-page folders, very nicely printed, listing the additions for the previous month.

As bare lists of books are usually very dull-looking things to most people, even when they are attractively produced, various devices have been resorted to with a view to inducing a greater number to look at the bulletin. The magazine of the Middlesex County Libraries, referred to in chapter 21, has got about as near to the ideal as anything we have seen of this kind. It is full of material about books, but it is as readable as any commercially produced magazine: a real break-away from the orthodox bulletin, but it has the advantage of not having to act as a catalogue in the formal sense. Usually the contents of an average bulletin are somewhat as follows: (1) some notes on the work of the library, including announcements of coming events, such as lectures, facilities offered through membership of the library, changes in the administration, etc.; (2) an article calculated to be of general interest, preferably on some aspect of literature; (3) a list of books on some topic of the moment, or by some author who is in the public eye, more often than not because he was born or died a hundred or two hundred years ago! (4) a list of recent additions to the library, usually arranged in groups under main class headings.

Here, again, the form of the entries is largely governed by whether or not they are to be used as card catalogue copy. There is a certain point in making them serve this purpose, because the library can have the advantage of getting what is to all intents and purposes a printed catalogue, by the simple expedient of having copies of the bulletin struck off on thin bank paper, printed one side only, from which the entries are cut and mounted on catalogue cards.

Whether, however, it is sound economy to spend from 12s. 6d. to 15s. a page on printing full catalogue entries for books that are, in many cases, only ephemeral, and which no modern librarian would dream of perpetuating in his stock, when a typewritten card recording the bare particulars of author, title and date of publication would cost less and be prepared more quickly, is very debatable, and is discussed elsewhere. By the time the book has received the approval

of a books sub-committee, been ordered, delivered, catalogued and processed, and waited for the next number of the bulletin, many people who wished to read it have either done so, or have forgotten that they ever wanted to do so. But that question concerns the administrator rather than the cataloguer!

At the same time, if it is properly compiled and attractively produced, the bulletin may have a real publicity value, and this, after all, is its fundamental purpose. Strangely enough, however, although the lives of librarians are so closely bound up with printed material, their own publications often fall lamentably short in the fundamentals they look for in the work of others. An examination of a dozen or so bulletins chosen at random will show how true it is that librarians seek to attract readers by offering them specimens of printing that no business house would dream of sending out, and which they themselves would justly condemn in a printed book. The excuse commonly urged is that good printing is too costly. If it is, the remedy is to reduce the amount of printing and raise its quality. Eight pages of well-produced matter, and well produced does not necessarily mean extravagantly produced, is likely to be far more effective in its results than sixteen pages of that which is indifferently produced and presented.

Guides to reading are things that should interest and concern the present-day librarian, in view of the widespread desire for knowledge and the facilities for imparting it by means of radio, lectures and the press. The term is here meant to cover such things as reading lists, special catalogues, topical lists occasioned by passing events, and such-like. That there is a difference between these and the more formal catalogue is generally agreed, as may be shown by this question in a recent examination paper: "In what respects does a 'reading list' relating to a particular subject differ from a corresponding section of a classified catalogue?" If this question is considered carefully, it will be deduced that a section of the classified catalogue will include entries for *all* the books the library possesses on the subject covered, that they are probably arranged one under the other in an alphabetical order of authors under their appropriate headings, that every entry is in precisely the same form as the one before it, that often no attempt is made to grade the subject by indicating works that are most suitable for beginners or for advanced students. It is, in short, a complete list of books, each of which stands recorded as a separate unit, though in certain instances some attempt may be made to link up books by means of annotations.

The reading list, however, is, in the first place, selective, including only those books considered likely to be useful for the purpose the list is designed to fulfil. It may be a guide for the beginner or for the advanced student. It may be limited to a specific aspect of a subject, or it may be only concerned with the books laid down for study in a definite syllabus, as for example, in a University Extension course, a B.B.C. series of talks, or an examining body's syllabus.

The methods of compiling such guides must vary according to the subject in hand and the type of the publication. The most ambitious, and in some ways the most attractive of such guides published within recent years, have come from Leeds. They possess the advantage of having been written by indisputable authorities within their respective fields, as for example, Ernest Newman on *Evolution of music*, H. A. L. Fisher on *What to read on citizenship*, G. D. H. Cole on *What to read on economic problems of to-day and to-morrow*, and so on. They have, too, the added advantage of being in narrative form, with the books introduced into the narrative as well as being listed either at the beginning or end of the booklet.

Few libraries, however, can hope to aspire to such heights, and we have seen many quite effective guides from other libraries. Bristol, Croydon, Hendon, Bermondsey, Finchley, among others, as well as most of the county libraries, have some very commendable guides to their credit.

But it may not be assumed that a guide to reading must necessarily be expensively printed, or indeed printed at all. Quite useful work can be produced on the duplicator, and in many libraries scarcely a week goes by without something of the sort being produced. In all this work the alert cataloguer will take a prominent part, though it is a matter for consideration whether it is properly his job or that of the technical staff. In America work of this kind would be undertaken by the Reader's adviser, but unfortunately the still strained finances of British libraries have not permitted the general adoption of this service.

Nor must the individual be forgotten in the desire to produce something spectacular or calculated to reach large numbers of people. It should be made known that the librarian is always ready to compile guides to individual reading on any subject.

The actual arrangement of guides to reading must depend entirely on the subject in hand. In some cases a simple alphabet of authors will serve; in others a chronological list will suggest itself as best showing the development of the literature of the subject, and in yet others a graded order according to the degree of complexity of the books listed.

## PROBLEMS

1. How would you set out to compile a guide to readers on (a) a scientific subject, (b) an individual, (c) a subject prescribed in a University Extension or Wireless Talk series syllabus?

2. What features would you introduce into a library bulletin to make it best serve the purpose it is designed for?

3. By what means would you try to induce readers to seek the assistance of the libraries staff in their quest for knowledge?

## METHODS OF DISPLAYING CATALOGUES

## THE PRINTED CATALOGUE

IN most of the larger public libraries it was the custom, well into the present century, to publish a general printed catalogue, copies of which were displayed on the counter, and were purchasable at about a shilling each. It remained current for anything up to ten years, and was augmented by supplements at irregular intervals, between which lists of recent additions were posted in the library itself, while a few libraries also had bi-monthly or quarterly printed lists of additions, usually provided by advertising contractors, and which were the forerunners of the present library magazine.

These were the days before the general adoption of the open-access system, when nearly every public library was equipped with an ingenious but painfully separating device, known as an indicator. A feature of every catalogue entry was the indicator number, or the call-mark, which was usually the book's accession number. The reader would select from this catalogue the book he thought he would like to read, and note its number. If this was shown on a blue ground, the book was at home, and could be borrowed. Frequently, however, borrowers would grow impatient before finding a desired number so marked, and would appeal to the assistant to find them "something to read." With all its disadvantages, the old method had some things to commend it, chief among which was, perhaps, the closer personal touch that prevailed between the public and the staff. It had its objections and sometimes led to abuses, but one did get to know the reading tastes of individuals in a way that is not possible to-day.

The favourite method of catalogue arrangement was by the dictionary principle, with a separate "fiction key," which was a brief list of novels arranged in numerical order to facilitate the spotting of blue numbers, though sometimes the fiction was buried in the main body of the catalogue, under authors and titles. We are not concerned at this point with the merits of this form of catalogue, except as a method of displaying the resources of a library.

Then came James Duff Brown with his revolutionary ideas about library administration generally, and about open access and shelf classification in particular. His ideas gradually found acceptance, and in many cases the dictionary catalogue was abandoned in favour of the classified catalogue.

But there were the same three patent objections to both forms. In the first place, the general catalogue was expensive to produce: only a fraction of the cost was ever recovered, and, paradoxically as it may sound, it could never be regarded as an authoritative list of



what a library actually contained. Since publication, some books, usually those the public most wanted, would have been added, and others would have been withdrawn. It was, in fact, the last objection that was responsible for the perpetuation of the idea, of which only now some librarians are realizing the absurdity, that when once a book finds its way into a public library, it must stay there for all time, as indeed it had to as long as the printed record of it remained current. This idea created those long and uninteresting lists of replacements that many assistants still have to deal with.

On the other hand, it must be admitted that no other form of catalogue is so generally useful, or so easy to consult as a printed one, and that there may even be some advantage in being able to take the catalogue "home."

The idea was later conceived in a few libraries of issuing printed class lists, amalgamating several classes with close relationships, as for example, philosophy and religion, sciences and useful arts, language and literature, and so on. There were certain advantages in this method. Borrowers could buy those lists in which they were particularly interested, the cost of printing the whole catalogue was spread over a number of years, and those classes that fell out of date most quickly could be reprinted.

Then came the last War; with it costs went up, the finances of most libraries were strained, for the penny limit was not removed until 1919, and among those things that went by the board was the rearguard of the general printed catalogue. Most librarians regard this as a good thing, but as with every other threatened institution, there are reservations to be made. As far as the ordinary live public library is concerned, there is nothing to be gained by its perpetuation, especially in these days when the stock is, in a large measure, a very fluid one. But there is something to be said for its continuance in the national and the special library, if only for the bibliographical value such catalogues have for other libraries. The trustees of the British Museum are evidently of this opinion, or they would not have embarked on the tremendous task of issuing a new edition of the huge *General catalogue of printed books*.

The printed catalogue is, then, as a general rule, a thing of the past in public libraries, and to-day there are, for all serious considerations, two contending parties, the advocates of the sheaf catalogue, and those of the card catalogue.

At the same time, there can be no doubt but that the most popular form of catalogue is one that shows a page of entries at an opening, whether that page be a printed or a manuscript one of the old guard book variety. Maybe the vast improvements that have been effected in the making of loose-leaf ledgers, and the general adoption of the typewriter for all purposes, will in time bring about a return to the page catalogue. County libraries, too, have been responsible in some measure for a reopening of the question of the printed catalogue, as will be seen in chapter 21.

## THE SHEAF CATALOGUE

As the sheaf catalogue is more nearly related to the printed catalogue than is the card variety, having the signal advantage of being in book form, let us examine its peculiar features. In the first place, although the sheaf catalogue is a form of the modern loose-leaf principle, it must not be assumed that it is in itself so very modern; actually, it was a forerunner of the modern loose-leaf ledger system, a gratifying example of librarianship being in advance of its time. In its earlier designs it dates back at least to 1871, when a very elementary form was used in the university library at Leyden, Holland, consisting of individual slips notched at the left top and bottom, placed between two corresponding boards, and bound tightly with a cord.

An Italian named Staderini, of Rome, improved on this rough and ready method by inventing a mechanically bound catalogue, consisting of a back fitted with two screw-bolts, and back and front boards. The leaves were perforated to correspond with the bolts, on to which they were threaded, and secured by turnscrows. This again was improved upon by a Madame Sacconi-Ricci, of Florence, in 1891, who conceived the idea of threading the slips on two rods, and clamping them by a bar which screwed down on to them, and by James Duff Brown in 1892, who invented the "Adjustable Sheaf Catalogue Holder," the back of which was made of soft leather so that the sides could be clamped tightly on to the slips.

To-day there are numerous adaptations of the principle: all of them have the same object, but a form widely used in public libraries is the one invented and patented by the late Arthur Lambert, who, among other things, invented the self-locking wicket. It consists of a flat back made of wood, covered with leather, and fitted with hinged boards much like an ordinary book, but heavier. Through the centre of the wooden back runs a brass post fitted with an ingenious screw device, which effectively locks the volume, and keeps the sheets, each of which is punched with an oval hole to correspond, taut in position. The solid back prevents the slips from sagging, and the result is a handy volume measuring  $7\frac{3}{4}$  inches by 4, and holding from 480 to 650 thin, but very durable, manilla slips. The actual number is governed by the thickness of the slips used. The back of the volume is fitted with a xylonite label holder, under which is inserted a card indicating the contents of the volume. It is marketed by Libraco, Ltd., and is illustrated on plate 5.

The advantages of the sheaf catalogue are too apparent to need labouring. In the first place it has, in common with the card catalogue, infinite mobility and perfect adjustability. In the second, it preserves the traditional form of an ordinary book. It is strange but true that this advantage has a psychological effect on many people, who would not, because they think they *could* not, use a card catalogue. This also gives it the advantage of being capable of removal from its stand

or rack and of being consulted apart, or at the shelves on which the corresponding books are kept, whereas it is possible for a single person to prevent a whole block of card drawers from being consulted by anyone else, and a drawer of cards cannot be readily removed and consulted at the shelves. A very fine example of this type of catalogue is the one illustrated in the frontispiece, which houses the additions to the Liverpool Reference Library from 1891 onwards.

But the sheaf catalogue is not a perfect method of displaying a catalogue; indeed none of the newer methods that we know of may be said to be perfect. Among the objections are the following. A larger writing surface is available than on a five-by-three card, so that unless extensive annotations are a feature of the cataloguing, there is a large waste of space on the slips. It is often, therefore, the practice to enter two, three, or more books on a page, with the consequence that in course of time the pages become congested, and endless time and labour have to be spent in rewriting or retyping. The only sound and truly economical way of using this form of catalogue is to restrict the entries to one per sheet, as in the case of the Liverpool example illustrated.

Another objection is that the use of printed entries is impracticable, as pasted slips cause the volume to bulge. Libraries that issue bulletins and might use the printed catalogue entries as permanent catalogue records are precluded from doing so; the use of such printed cards as may be obtained through the Library of Congress, and participation in any similar scheme of co-operative catalogue that might be devised, are likewise denied to libraries using this form of catalogue.

But in small libraries, where elaborate cataloguing and annotation cannot be practised, and where only a pound or two at a time can be spent on catalogue display equipment, the sheaf catalogue has a good deal to commend it.

Where it is used, the entries should be typewritten, or if they *must* be handwritten, the standard form of library handwriting should be practised. Otherwise the catalogue will soon look untidy, the clarity of the entries will deteriorate rapidly, and readers will avoid its use as much as possible.

It is only possible to produce in the first instance three or four copies of a sheaf catalogue by means of carbon paper. For libraries likely to need more, there is a copying process known as the *ORMIG*, which will produce anything up to 150 perfect copies, each of them as good as the other; the same process may be used for the multiplication of cards, and is invaluable where it is necessary to equip a system of libraries with a series of union catalogues (see plate 2).

No stencils or ink are required; the work to be duplicated is typed on to a special art paper with the specially prepared carbon reversed. The paper is then placed in the reproducing machine, and on pressure between the rollers being applied, a copy is produced on non-absorbent paper, from which the required number may be taken off. It is

DAVID

DAVID, ALBERT AUGUSTUS, Bp. of Liverpool.

Our Father. 1931.

A 7975

Contents.—Revelation in science;  
 Conceptions of God; God revealed in  
 Christ; The call of the Father and our  
 response; the Father's care for our  
 Growth; Thought and worship.

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LIBRACO SHEAF CATALOGUE SLIP  
 (Liverpool Reference Library entry.)

also possible to do work in several colours by simply changing the carbons.

An interesting form of sheaf catalogue has recently come into prominence in connexion with several of the regional library schemes. It is a first essential of any such scheme that there shall be a union catalogue of the participating libraries. To facilitate this, there has been devised a sheaf catalogue slip which is in quadruplicate, and consists of a sheet of paper  $20\frac{3}{4}$  inches by 8, very much like a type-writer stencil in appearance, divided into five sections by means of perforations. On the upper portion of each section a typist makes an entry for the appropriate book, at the same time producing three carbon copies. The lower half of each slip, and where necessary the back, is divided into numbered squares, each representing one of the participating libraries. In order that the librarian shall be able to tell which libraries have copies of the book, a cross is put into the corresponding squares, and an indication of specific or incomplete editions.

The resulting advantages are that the book form of catalogue is preserved, there is a considerable saving in space as compared with that which would be occupied by a card cabinet, the method is considerably cheaper, and the duplicate copies may be easily sent from one place to another if desired. One, for example, goes to the National Central Library. The sheet is illustrated below, and the completed catalogues are shown on plate 10. The binder used for this particular catalogue is made by C. Cakebread, Ltd.

Another form of sheaf catalogue is one made by Moore's Modern

DOE, John.																		DOE, John.	
History of the nineteenth century. 1914. 2 v.																			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Vi											1909								
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

#### REGIONAL BUREAU SHEAF CATALOGUE SHEET

Methods, Ltd., illustrated on plate 4. It is a form of four-post loose-leaf binder, easily operated for the removal or insertion of a sheet, which is effected by lifting off all the preceding sheets with the lifter

bar. Simple pressure on the release catch opens the binder, and the mechanism fastens automatically when the cover is closed. The backs and hinges are of brass, heavily nickel-plated, and the backs are provided with flush window label-holders.

The sheets may, of course, be plain, or ruled in accordance with local requirements; the one illustrated on page 142 is the form used at Coulsdon and Purley, and is interesting as an example of a simplified but efficient form of Union catalogue, the entries being duplicated by the ORMIC process, described above. To save time and labour in duplicating, the sheets are made too deep, the separate entries afterwards being torn apart. A single numerical accession sequence is used for all books added to the stock, irrespective of libraries, the existence of a copy or copies being indicated by the accession number in the appropriate space in the lower part of the sheet.

It will be seen that of the four posts, two are round and two pear-shaped. The reason for this is that it has been found that this particular combination gives a greater resistance to strain and rough handling than any other.

The illustration on plate 3 shows how such binders may be filed in cabinets, giving an appearance very much like that of a card catalogue. It may be worth pointing out that they are filed flat and not on their fore-edges, thereby avoiding the constant strain that might in time lead to sagging.

### THE CARD CATALOGUE

The next method of displaying library catalogues is by the card system, which is probably more widely employed to-day than any other method. Actually, it is older in its origins than the sheaf form by perhaps a century, for cards were certainly used in some of the great French libraries in the eighteenth century. Trinity College, Dublin, had a card catalogue quite early in the nineteenth century, since which time the card has gradually become one of the essential appliances, not only in libraries, but throughout the world of commerce and industry. It should be remembered in this connexion that it was the library that gave the card index to the business world, just as it gave the idea of the loose-leaf ledger, and not the business world that gave it to the library; librarians are at least entitled to that much credit. Early forms are those of Bonnange (1866), which was French in its origin, and of Staderini (1890), which was Italian, both illustrated below.

There are numerous forms of the card catalogue, but the fundamental principles are of general application, and it is only necessary, therefore, to describe a typical example.

The basis of any modern card catalogue is a card, usually measuring the standard size of  $7\frac{1}{2}$  by  $12\frac{1}{2}$  centimetres, which, by the way, is not exactly synonymous with the English equivalent of 5 by 3 inches, but slightly smaller. It is of the utmost importance that this fact

BRIANT, Keith and Joseph, George

248

Religion-Pers

Be still and know; Oxford in search of God. 1936

This book is in stock at the libraries under whose names a  
serial number appears

PURLEY	COULSDON	SANDERSTEAD	SELSDON	KENLEY
		27719		

UNION SHEAF CATALOGUE  
(Coulson and Purley Public Libraries)

should be remembered, because a drawer built to house centimetre cards may not allow 5 by 3 cards to be operated freely. We remember a case in which a card catalogue was nearly ruined because someone had inadvertently gone off the centimetre standard on to the inch standard.

It is scarcely necessary to say that cards are made and used in other sizes than the one mentioned, but this is the standard internationally recognized size for library catalogues. The corollary of the card is the shell and trays in which it is housed, known as the cabinet.

The outstanding advantage of the card lies in the fact that it is an absolutely single and self-contained unit, capable of infinite expansion and manipulation without ever growing obsolete or congested, except by carelessness or inattention. In every case, a single book is represented by a single card. As long as that book remains in circulation the card remains too; when the book is discarded, the card is removed, and no evidence remains to tell that it was ever there. Cards may be equally well employed for any kind of catalogue, whether author, dictionary, or classified.

It may be useful here to examine the component parts of a card catalogue. There is first the card itself, easily the most vital part of the whole outfit. Catalogue cards are made in various thicknesses or weights. A light weight, *i.e.* a fairly thin card, may be used for staff records, but where the catalogue is used by the public, a heavier, or thicker, but not too thick, card should be used: generally known as a medium weight card. A 17 $\frac{3}{8}$  inch drawer will hold about 1100 medium weight cards or 1500 light weight ones, but allowance should be made for guides and for expansion.

Cards may be bought cheaply, but experience has taught us that unduly cheap cards are a false economy. Not only do they lack the rag basis that gives a hard, well-wearing surface, but the sheets from which the cards are cut are generally guillotined in piles by the ordinary form of knife that cuts its way vertically through the pile. The result is that the cards are not perfectly true, and the edges are liable to be burred, thus making their consultation difficult, and shortening the life of the cards.

The proper way for cards to be cut is by means of a rotary cutting machine, which only cuts a single sheet at a time. The machine used for the purpose is fitted with upper and lower cutting knives, producing a cut precisely the same as that got by using a pair of sharp scissors.

The cards may be ruled or unruled according as conditions demand, but it is usual for them to be punched at the bottom with a circular hole, or a slot, through which passes a metal rod. So much for the card itself.

Secondly, there is the drawer which contains the cards. This is sometimes made with sides, but consultation of the cards is facilitated if they are dispensed with, save for the bare suggestion of them



necessary to hold the drawer together, as shown in the illustration on plate 5. This also gives a fuller view of the writing surface.

The remaining features comprise the locking rod, which works by means of a gravity action plate operated from beneath the tray, and which cannot be removed without taking the drawer from its shell; an angle block capable of being adjusted to any point along the length of the tray; and an automatic stop fixed to the left side of the vertical divisions of the shell. This engages on to the drawer, and prevents it from being pulled right out and accidentally dropped, possibly with disastrous results. Finally, each drawer is fitted with a label holder for indicating its contents.

The appearance of the complete cabinet is familiar, and a modern form of it is shown in the illustration on plate 6. It is possible for units to be added as required, but to facilitate this, care should be taken to order models with flush sides, *i.e.* without projecting cornices.

The form shown is that known as "the inclined tray," an improved Libraco cabinet that makes consultation of the cards a good deal easier, and the running of the drawers smoother, because the construction of the shell, which is wider at the base than it is at the top, causes the drawers to slant or incline, and so run back with their own weight.

It is essential that a card catalogue, whether alphabetical or classified, shall be adequately and clearly guided. An unguided, or badly guided, card catalogue is almost as bad as four cross-roads without a signpost. Guide cards are of stouter material than the catalogue cards, and have tabs projecting about half an inch above the card level. These are made in varying lengths, ranging from what are called "wholes," *i.e.* a tab extending the full length, to "three-quarters," "halves," "thirds," "fifths," and even smaller cuts. Guides are also made in a variety of colours.

Alphabetical catalogues are usually guided by means of tabs of equal length, generally fifths, a guide to each ten or twenty cards. Some libraries write up their own guides, but it is now possible to buy scientifically worked out sets, ranging from twenty-five cards to many hundreds, already printed, and made with non-breakable, reinforced xylonited tabs.

Classified catalogues are guided by means of either a colour scheme or by tabs of varying widths, one representing a class, another a division, and so on. Sometimes a combination of both colours and varying tabs is used. For this purpose also, sets of printed guides may be purchased in varying degrees of minuteness.

With an idea of the physical make-up of a card catalogue in mind, some consideration of its advantages and disadvantages may be undertaken. Its obvious and outstanding advantages have been stated already at the beginning of this section. Added to those, it is possible to mount printed entries from bulletins without inconvenience, though where this is done, a strip of thin paper, about half an inch wide, should be mounted across the lower half of the back of the card to equalize the slight additional thickness of the front, and to counteract

any tendency to cockle. Where the library's own bulletin is used for this purpose, the printer should be instructed to take off a number of copies on bank paper, printed one side only. Actual printed cards may also be used if they are available, and it would be immediately possible to participate in any co-operative scheme of cataloguing that might come into operation, as it surely must one of these not far distant days, though sometimes one is led to think that it is rather like waiting for the millennium! The card catalogue is always available for use, as it does not require to be taken away while insertions or deletions are being made, as may be the case with some other forms of manuscript catalogues; and it is, or should be, always up to date. Moreover, if good-quality cards are used, it never wears out, because the constant addition of new cards serves to counteract signs of wear at any one spot. Numbers of cards may be removed for the purpose of preparing reading lists and special catalogues.

As for disadvantages, these are few, but such as they are must be fairly obvious. The most frequent charge is that readers do not take kindly to it, preferring a catalogue in the more orthodox book form, or some modification of it. There may be something in this as far as older readers are concerned, but the card index is now such a universally adopted appliance in all walks of business life that if the objection really exists it will very largely disappear in course of time.

A more real disadvantage is to be found in the actual structure of the card catalogue, in consequence of which it is possible for a single person to monopolize a considerable number of drawers. This is a fault of construction and of disposition rather than of the catalogue itself. Most card catalogues are built too high, in consequence of the large amount of floor space they would otherwise occupy. The ideal would be for the catalogue to be spread out over a wide area so that the cabinet would be not more than three drawers deep. This matter of the space a card catalogue occupies is a serious problem for libraries that use it extensively, for in few British libraries are separate catalogue enclosures to be found.

The housing of the catalogue is a detail that should be taken into consideration when a library is being planned, not afterwards. If it is likely to become large, a separate enclosure should be provided, or, alternatively, it might be built into the walls.

I remember seeing some examples of this in America, notably at Philadelphia, where accommodation was given in steel drawers for thousands of cards without encroaching on a single inch of floor space, by making use of corridors and approaches.

A design—emanating from Edinburgh—for obviating the objection of one reader monopolizing a number of drawers is that known as the "two-way" cabinet, a Libraco product, illustrated on plate 8. It has the advantage that more people can consult it at a time; and the xylonite panels alongside the drawers permit of much fuller explanations of the contents of each drawer. It is also possible, in certain circumstances, for half the cabinet to face the public, and for the

other half to face into the staff counter and be available for staff records.

Another disadvantage is that cards can be torn out by the public, with no trace left behind of the fact. This is known to have been done by youths out of sheer devilment, and by students, who should know better, for the purpose of making notes. The risk can be obviated by fitting plate glass over the cards, which also compels users to handle cards in the correct manner, at the edges and not at the tops. The objection to this lies in the fact that it is necessary to make the drawers deeper, which consequently tends to increase the height of the cabinets.

There are other methods of displaying card catalogues, but most of them are unsuitable in one way or another for general library use—rotary catalogues, drum catalogues, and so on.

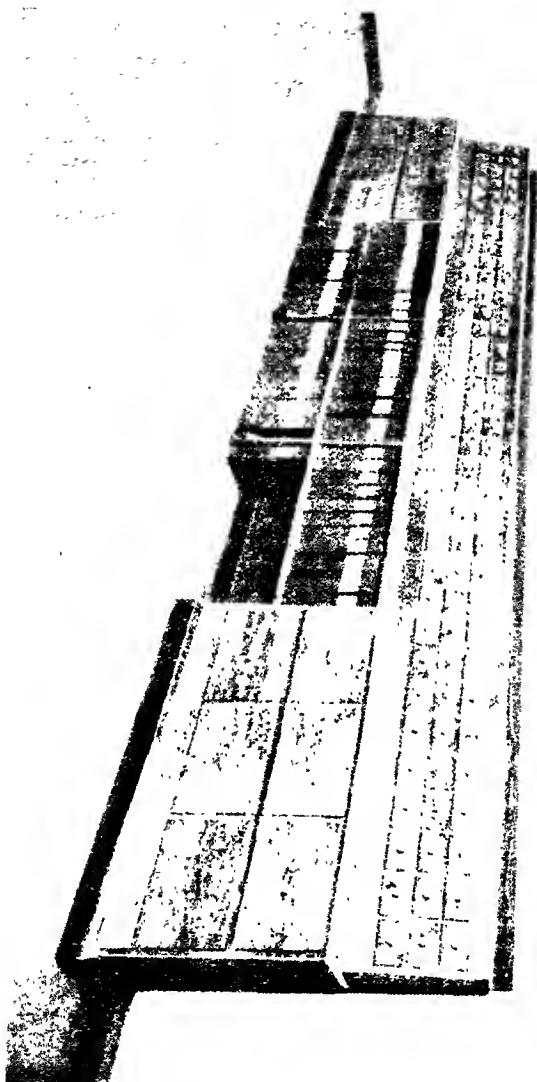
Some large libraries still use the guard method, which consists of bulky volumes into which are pasted the catalogue slips of accessions. When a page becomes crowded, the entries are redistributed over two or more sheets. Despite the seemingly elementary nature of this method, something of the sort is necessary in such a library as the British Museum, where cards are not in use. Incidentally, in order that a copy of the catalogue shall always be available, a second copy, and sometimes a third, is kept, which can take the place of the public copy while that in turn is being brought up to date.

When the printed catalogue and its supplements were the rule, and before the general adoption of open access, there was a form of catalogue known as the placard catalogue, which was usually a framed list of additions, generally adjustable, so that further additions could be made from time to time. It served its purpose usefully enough, and was, in its way, the herald of the bulletin and of the little printed lists of additions that are common to-day.

There is one criticism of the card catalogue in these days when parts of a library's book stocks are so much more fluid than they were even a few years ago. Good quality cards are fairly expensive, and it may be questioned whether their cost is justified in the case of, say, modern fiction, added to which, where only bare authors and titles are given, there is a considerable waste of space on the card itself. One suggestion, short of the extreme course of abolishing the fiction catalogue altogether, which is dealt with in chapter 12, is that a much smaller card should be used for fiction—one about the size of a lady's visiting card.

Another alternative is an adaptation of the "Ace" rotary stand index made by Smith's Systems, Ltd. A typical "index" has a visibility ranging from 5 to 8 inches by  $\frac{1}{2}$  to  $\frac{3}{4}$ , and is capable of displaying 20,000 names. An objection might be found in overloading the stand, in which case it could not be consulted by more than one or two people at a time.

Roughly speaking, modern catalogue display methods may be divided into two species: (1) the book-form, whether it be the orthodox printed volume, as exemplified in the British Museum, Glasgow and



CAMP CHAMAGUILL, ROYAL INSTITUTE OF BRITISH ARCHITECTS  
(With files under)  
PLATE VII

(Labac, Inc.)



Liverpool catalogues referred to in some detail elsewhere, or the manuscript sheaf catalogue such as the Liverpool, Regional Bureaux and Coulsdon-Purley varieties; (2) the vertical system, exemplified in numerous card catalogues.

To these may be added a third form that has not so far received the attention that it might in connexion with library catalogues, though it is making rapid headway in the business world. It may be described as the horizontal visible, or flat method, and is of two varieties. One is known as the Kardex System, referred to in an earlier chapter, at one time distributed in this country through Library Bureau, Ltd. The card is slipped into a hinged kraft pocket, the pockets being locked together to give a uniform spacing to their lower margins, at the same time permitting the free interchange of cards as and when desired. The exposed visible margin is protected by means of a specially prepared celluloid facing strip attached to each pocket.

The cards are housed in steel cabinet units. A complete unit houses from fifty to a hundred cards, according to their size. Although it has not been tried as far as I know for actual library catalogues, it should serve well for those of small libraries.

A variation of the Kardex method that seems to have points in its favour for simple library catalogues, especially of fiction, now that class of literature is in a constant state of flux, is that known as Chainindex, so called because the cards are chained by means of ingenious shoulder cuts.

The cards measure four inches long, and may be had in several depths, governed by the length of the average entry likely to be used. Experience with commercial installations subjected to heavy usage has shown that the perforated hinge is more durable than any other form, including metal hinge attachments. The pocket body is made of best quality kraft paper, and the slotted form of hinge permits the material to bend without the fibres breaking.

The cards may be readily changed, or new ones inserted, by breaking the chain apart. When a pocket becomes full, a blank one may be inserted next to it, all pockets being interchangeable by releasing a stop at the bottom of the slide.

The advantages of Chainindex equipment for this particular purpose lie in its compactness, in the low cost of the cards as compared with standard-sized catalogue cards, in the ease and speed with which consultations may be made, and in the avoidance of congestion, as any single slide may be withdrawn for reference. If the catalogue is to be printed, the cards themselves will provide convenient copy, or they may be photographed by one or other of the modern automatic processes.

One of the objections to card catalogues, especially for ephemeral stock and staff records, is the space they occupy. A Chainindex cabinet of twenty slides, measuring  $25\frac{1}{4}$  inches high by  $10\frac{3}{8}$  inches wide will take 20,000 cards, *i.e.* twenty per pocket, fifty pockets per slide,

twenty slides per cabinet; units of six or twelve slides are also obtainable.

This seems to be an appropriate place at which to say something about what may be called the mechanical upkeep of catalogues. Whether a library has a separate cataloguing department or not, it should be somebody's definite task to see that the catalogue is kept in good order, that misplacements are not made in filing, that new guides are added as they become necessary, that drawer labels are a true index of the contents of each drawer, that cards are never withdrawn indiscriminately by members of the staff, and that, when they are withdrawn by some authorized person, removal slips are inserted in their places. These can be just manilla slips containing the briefest particulars of author, title, and date of publication, with the library symbols, class mark and accession number. There is nothing more annoying or inexcusable than for someone to go to a catalogue to find a book that is known to be in the library, but for which the catalogue contains no entry. The slip should be marked in the top right corner "Removal slip," or "Temporary slip," and at the foot "Card temporarily removed. Apply to —"; here should follow the name of the department that has the card out, or, better still, that of the assistant who has it, and the date of removal.

The assistant in charge of the catalogue should see that the cards are moved up as necessary owing to additions; a solid mass of cards is of no use to anybody, but it is mere source of irritation likely to lead to serious damage; angle blocks should be securely fastened.

Guide cards should receive special attention, particularly in classified catalogues in these days when so many new subjects are written upon for which no stock guides exist. Guide cards for writers represented by numerous collected and partial editions as well as by specific works, criticisms and biographies, like Shakespeare, as well as for such anonymous works as the Bible, should bear some indication of the arrangement of the cards; each of these cases must be treated on its respective merits, and needless to say, the utmost care must be taken in the sorting of cards.

### FURTHER READINGS

BROWN, JAMES DUFF. *Manual of library economy*. Ch. 19, Mechanical methods of displaying catalogues.

MANN, MARGARET. *Introduction to cataloging and the classification of books*. 1943. Ch. 7, The Catalog.

SAYERS, W. C. BERWICK, and STEWART, JAMES DOUGLAS. *The Card catalogue; a practical manual for public and private libraries*. 1913.

A brief sketch of the history of the card catalogue and rules for making one. Other uses of cards dealt with include: book selection and ordering; the card accessions register; card inventories of stores, supplies, etc.; the periodicals check. Has a select bibliography.

STEWART, JAMES DOUGLAS. *The Sheaf catalogue*. 1909.

Besides describing varieties of the sheaf catalogue and giving detailed directions for making one, has a useful bibliography of cataloguers' reference books.

## PROBLEMS

1. Compare the relative merits of the various methods of displaying catalogues in (*a*) a national, (*b*) a university, and (*c*) a public library.
2. Outline the essentials that go to the making of a good card catalogue.
3. Describe a method for making a number of copies of a sheaf catalogue.



## CHAPTER FIFTEEN

### GUIDES TO THE PUBLIC IN THE USE OF CATALOGUES

THAT a catalogue is one of the necessities of an organized library is generally agreed. It is invaluable for staff reference, but its primary purpose is to enable readers to ascertain what books a library possesses. It is, however, of little use providing catalogues if those for whom they are intended do not appreciate *why* they are provided in the particular form that they are, *what* they contain, and *how* to use them to the best advantage. This problem has troubled librarians since the early days of libraries, and has become still more acute since readers have been given access to the shelves on a large scale, and shelf classification has become common.

The apparent complexity of the modern library catalogue as reflected in the numerous drawers of one of the card variety, in the logical order, in the many and often multi-coloured guides, has accentuated this problem still further. When general printed catalogues were in use, and where they still are, some attempt at guidance is provided in an introduction or in an explanation. In the dictionary catalogue, this generally consists of a statement of what such a catalogue is, what it contains, and how it should be used. It will explain that in the case of subject entries, the principle is to enter a book under the specific subject with which it deals, and not under some broader heading, and that co-related subjects are bound together by a scheme of cross-references; that readers requiring the works of an author will find such as the library possesses listed under his name in the single alphabetical sequence, that those who know a book only by its title will find particulars of it by turning up its first word not an article, except in cases where the subject is clearly indicated in the title, when reference to the subject will show if the library possesses a copy. It is desirable that examples shall be given, showing the kinds of entries to be found in the catalogue, and explaining the system of cross-referencing that forms such an essential feature of the dictionary catalogue. In short, a clear exposition of what the catalogue is, and of how to use it to the best advantage.

Where a printed classified catalogue is provided, classification and cataloguing are so closely intertwined that it is not possible to explain what the classified catalogue is, or how to use it, without at the same time explaining the classification. This needs to be done very clearly and very simply, and to be illustrated with examples. It must be shown what is meant by classified order, and what are the advantages of having the books on the shelves, and their entries in the catalogue, arranged in the same order. The ordinary reader is likely to be easily

frightened by much talk of classification, logical or systematic order, whereas when he is told that a catalogue is arranged "just like a dictionary," he understands, or he thinks he does. At any rate he does not receive the shock that some readers must get when they read some of the so-called explanations of classification and of classified catalogues. The writers seem to lose sight of the fact that while they themselves are experts, they are writing for people who, mostly, do not know the first things about logic, even though they are unconsciously practising it every day.

Many public libraries have card catalogues, which older readers are often shy of using, because they have not been brought up on card indexing as have so many of the younger generation. Watch readers trying to use these catalogues and you will realize what a painful task it is proving itself to be. Some guidance in their use is therefore doubly necessary.

In the first place it should be explained that the card catalogue is compiled on the principle that one card represents one book, and that as cards may be manipulated at will, the catalogue may be taken as being a correct record of those books the library actually contains. A hint may be useful that to consult cards to the best advantage, one should turn them with the tips of the fingers, at the sides and not at the tops, as many people do, even library assistants.

It should also be made clear whether the catalogue is merely one of the books in a single library, or whether it is what is called a "union" catalogue, *i.e.* one showing the complete resources of a library system, in which case attention must be drawn to the symbols used for indicating libraries possessing copies of a book, as C for Central, N for North branch, S for South branch, and so on. To save time, and the drawing of a wrong conclusion, it should also be made clear whether the catalogue is limited to non-fiction, or whether it is a catalogue of the entire collection.

Assuming, as a typical example, that a card catalogue is in two parts, one arranged by authors and the names of people forming the subjects of books, such as lives and criticisms, and therefore in alphabetical order, the other arranged by subjects, in what librarians call logical order, the following are some of the things which should be explained briefly and simply.

The alphabetical catalogue is something more than an author catalogue, and is known as a Name Catalogue because it is arranged by personal names or the names of public bodies. It includes in a single alphabet: (1) names of individual authors or public bodies, (2) lives of people, (3) criticisms of, or commentaries on, the works of individuals or corporate bodies, as, for example, of musicians or artists, (4) entries under the first word of a book's title, where such seem desirable, (5) possibly names of series represented in the library. In short, any information about a person, or the works of a public body, will be found by reference to this catalogue.

The purpose of the alphabetical guides and of the drawer labels

should be clear, and a hint that reference to them will greatly facilitate the use of the catalogue may not be amiss.

The subject catalogue is more difficult, and involves some explanation of the classification. It has to be explained that the subject catalogue is arranged in what is called a systematic order which has for its object not only the bringing together of entries for all the books in the library on a subject, but the bringing of them into relationship with those on closely related subjects. An entry for a particular book on evolution will be found among entries for other books dealing with the subject, which form part of a wider group of entries dealing with biology, and these, in turn, will be part of an even wider group, forming the whole of the class known as natural science.

It is obvious to us, but not as obvious to the public, that this systematic order is maintained by means of what are called class or subject symbols, usually written in the top left-hand corners of the cards, and that these symbols determine the arrangement of the cards in the catalogue and of the books on the shelves.

In order to find any subject therefore, it is necessary to know the symbol appropriate to that subject, which is ascertainable by turning it up in the alphabetical index of subjects.

It is also necessary to explain the system of guiding a classified catalogue. How each drawer is labelled with the subjects contained in it, each class, division and section being differentiated, either by a guide of a different colour or with a longer or shorter projecting tab. The order within each group of cards should also be explained, particularly if it be other than alphabetically by authors.

Another thing readers often go wrong on is in supposing that the catalogue is an exact replica of the shelf classification, that every book on the shelves is represented by a single card in the catalogue, and no more. It does not occur to most of them that a book may be represented in a catalogue by as many entries as it is necessary to make for it, added entries, as they are called, whether for a person or for a subject, for the whole of a book, or for some part of it—analyticals.

It is difficult for us as librarians to put ourselves in the places of those who use our catalogues, but from individual experience it is obvious that the public needs definite guidance in their use, and every library should endeavour to provide it adequately, clearly, simply, and briefly.

One of the best and most concise explanations of how to use a card catalogue was drawn up by L. Stanley Jast many years ago, and published at the time in the *Croydon libraries handbook*, of which the following is an adaptation:

[See Card Catalogue opposite.

## THE CARD CATALOGUES AT A GLANCE

To answer the following  
questions:

Look up:

HAVE THE LIBRARIES A BOOK  
OF WHICH

- |                           |   |
|---------------------------|---|
| (1) the author is known?  | (1) Name Catalogue under author's name. If fiction, look up Name Catalogue of fiction.  |
| (2) the subject is known? | (2) Subject catalogue, under subject.   |
| (3) the title is known?   | (3) Name Catalogue of fiction for titles of novels, and of non-fiction for other books whose subjects are not clearly indicated by the title. |

WHAT HAVE THE LIBRARIES

- |  |   |
|--|---|
| (4) by a given author?                       | (4) Name Catalogue under author. If fiction, look up Name Catalogue of fiction.   |
| (5) on a given subject?                      | (5) Subject Catalogue, under subject.   |
| (6) in a given series?                       | (6) Name Catalogue under title of series.   |
| (7) about a given person?                    | (7) Name Catalogue under person's name.   |
| (8) about a given work?                      | (8) Name Catalogue, under author and title of work treated of; or Subject Catalogue, under subject and work treated of. |
| (9) WHAT LIVES ILLUSTRATE A GIVEN SUBJECT?   | Subject Catalogue, on blue cards.   |
| (10) WHAT NOVELS ILLUSTRATE A GIVEN SUBJECT? | Subject catalogue on yellow cards.  |

Various means have been tried to give instruction to the public in the proper way to use catalogues. The librarian—or one of his staff—sometimes gives talks on the subject to schools, polytechnics and adult education classes, and to the public at large; near the catalogue is some form of explanation, though this generally errs in being far too elaborate for the ordinary reader to understand. Of all the methods that have been tried, whether printed or oral, the only satisfactory one we have known is what may be called the “individual” method. Any time that a library assistant may spend in teaching a reader how to use the catalogue properly and to advantage is time well spent, and should never be begrudged.

It is possible, however, to look forward to the time when every user

of a library will understand the classification and know how to use the catalogues, for it is becoming increasingly common for classes of school children to come to the library and have these things clearly explained and demonstrated to them. Having in mind the amount of valuable work that is being done along these lines it is desirable that the classification and the arrangement of the catalogues in junior libraries should be precisely the same as those in the adult departments, or the whole purpose of this work is destroyed, and everything that has been taught will afterwards have to be unlearned, and a further generation of readers will grow up incapable of understanding the fundamentals of the arrangement of a catalogue. But this aspect of our subject is dealt with more fully in chapter 11.

Until that day comes, however, the librarian must do the best he can to simplify matters for his public by mechanical devices, the printed word, and more than anything else, by the personal but unobtrusive and unofficial touch.

### FURTHER READINGS

STEWART, JAMES DOUGLAS. How to use a library. Ch. 3, How to use library catalogues.

### PROBLEMS

1. Write a note to the public explaining how to use (*a*) a classified, and (*b*) a dictionary catalogue.
2. Write a similar note to children.
3. What methods would you personally use to teach the public how to use the catalogues?

## CHAPTER SIXTEEN

### CATALOGUE INDEXES

AN examination of a number of indexes to catalogues suggests that something needs to be said about them, especially as regards what they shall and shall not contain; many of them appear to be altogether inadequate for their purpose.

To say that the key to a classified catalogue is its index or indexes is to state a commonplace. They are, in fact, so important that besides being a key to the catalogue, they can constitute a valuable practical tool if adequately and soundly constructed, from the point of view of those for whom they are intended. Conversely, they can fail to unlock the classification and may fall lamentably short in the assistance they are capable of rendering if badly constructed or inadequate in scope.

In the absence of an author or a name catalogue there must be an author index, as well as a subject index, a title index for such books as would warrant a title entry in the dictionary catalogue, and, if it is considered worth while, a series index. In fact, there is no entry that finds a place in the scheme of a dictionary catalogue but can, and should, find a place in the classified catalogue, whether by actual catalogue entry or by some sort of index entry.

Whether an author index is an adequate substitute for an author catalogue is a debatable point. Some librarians think it is, but nearly as many think otherwise. County librarians, for example, have expressed themselves in favour of the classified catalogue, but not of the author index, but the reason for their particular view is explained in Chapter 21.

Assuming, however, that an author index is to be provided, it should be laid down as an essential fundamental that its entries should contain a clear and sufficient indication of the works indexed. There are few things calculated to annoy people more than having to make repeated references before they find what they want; it is confusing, and it is a waste of time to say the least. In the case of a printed catalogue or list a string of author's names with the numbers of the pages on which their works are listed is irritating to a librarian and must be simply exasperating to a reader. Here is an example taken from a printed class list, which demonstrates the truth of this:

	Page
Adeney, W. F.	9, 18, 19
Bartlett, J. V.	18, 19, 33, 34
Fosdick, H. E.	9, 21, 26, 27, 29, 30, 31
Gore, Charles	10, 21, 22, 23, 24, 25, 31

In a useful article on *The Public and the catalogue: dictionary or classified?* by James Cranshaw (*Library Assistant*, v. 30, 1937, pp. 72-

78), it is said that "at least 40 per cent of the references by readers to catalogues are to authors, yet if a reader wishes to know what the library possesses by a certain author, the Classified catalogue demands that he be satisfied with the baldest descriptions in the index, or refers him to 10, 20, or more places." Personally, we should have fixed the percentage higher, but acceptance of even the lower figure shows how important it is that index entries should be intelligible and sufficiently full to avoid compulsory reference to the full entry in the classified catalogue itself, though theoretically that should be the method of approach. An author index entry should at least include the book's full title, save where the sub-title is a very long one perhaps, the date of the edition catalogued, and, of course, the classification mark by which the book is shelved, and at which still further information concerning it may be had in the classified catalogue.

This is not always practicable in a printed index, where space and cost are generally dominating factors, but where the index is on cards these factors do not affect the question to quite the same extent, though time is usually an important factor to be reckoned with. In the Glasgow index, for example, these entries appear:

Aaron (William)	252
Abercrombie (Leslie Patrick)	338.2: 914.223
Adams (Henry)	620: 621: 628
Adler (Alfred)	
Science of living	131
Pattern of life	136.7
Understanding human nature	150
Problems of neurosis	616.85

The value of this index would be enhanced, and enquirers would be more quickly satisfied by extending the entries, for it will be seen that short titles are only given where more than three titles have to be indexed. Here are the same entries extended:

Aaron (William)	Tonics for the times. n.d.	252
Abercrombie (L. P.)	The Coal crisis and the future. 1926	338.2
	East Kent regional planning scheme: preliminary survey. 1925	914.223
Adams (Henry)	Some Reminiscences. 1925	620
	Foundations for machinery. 1919	621
	Sanitary science, applied to buildings and public works. 1926	628
Adler (Alfred)	Science of living. 1930	131
	Pattern of life. 1931	136.7
	Understanding human nature. n.d.	150
	Problems of neurosis. 1929	616.85

Newcastle has provided some good examples of author indexing in its Class lists, the following specimen of which is taken from the *Catalogue of books on the useful arts, 1903-1914*:

615.851	Clouston (T. S.)	The Hygiene of mind. [1906].
622.33	Cockin (T. H.)	An Elementary class-book of practical coal-mining. 1904.
686	Coutts (H. T.) and Stephen (G. A.)	Library bookbinding, practical and historical. 1911.
615.8	Dowse (T. S.)	Massage and electricity in the treatment of disease. 6th ed. 1906.

So much is all that needs to be said about the author index, the

construction of which is largely obvious and commonsense. Most of the difficulties that students, cataloguers and readers alike experience arises out of the construction and use of the subject index.

Cranshaw has some useful things to say in the aforementioned article about the shortcomings of the average subject index, which are largely borne out by examination of actual indexes and by specimens of indexing that one has seen from the pens of cataloguing students. There is a prevalent impression that the index to a classified catalogue is merely a transcription of the relevant headings from the classification schedules, whereas in fact the indexing of a book must often extend far beyond the bounds of the actual place at which it is classified. As Mr. Cranshaw has put it, there is an urgent need for "the wider analytical construction" of the index. Under that impression "the resulting type of index is one of the briefest general terms, sometimes with subdivisions, if Dewey has arrived at a separate decimal place for the sectional treatment, but rarely expressing the new and important points of view that have developed, and that will take Dewey several years to catch up. In point of fact, the Dewey tables are not indexed adequately as it is. There are places in the schedules for 'Business Psychology,' for 'Industrial Psychology,' and for 'Religious Psychology'; but you will not find them indexed either under Psychology or under the adjectival form. One has only to check up the *Union catalogue of additions to the Glasgow Libraries* (which is one of the few Classified catalogues with adequate index) to realize the shortcomings of Dewey's *relative index*. Dewey's index has 9 places for Psychology; Glasgow, dealing with actual books, has 29. For Civilization, Dewey's index shows 4 places. Glasgow thinks 20 not too many. Dewey's Citizenship shows 5 places. Glasgow demands 9. In other words, Dewey's *relative index* is not relative enough. Old terms change their meaning; new terms rapidly grow—Dewey does his best in successive editions; but he is always limping painfully behind the field."

Some libraries provide copies of the actual printed indexes of the classification scheme as the only means of consulting the classified catalogue. It will be seen from what has just been said how inadequate such indexes must be. It is, in fact, another phase of the misconception respecting the functions of a classification and of a catalogue, referred to in chapter 26. An index to a shelf classification, then, is not precisely the same thing as an index to a catalogue, and it should be made clear to readers that the index is, in fact, an index not only to the arrangement of the books on the shelves, but to the much more flexible catalogue entries for those books.

Perhaps Mr. Cranshaw has rather over-stated the case against Dewey's own index, though it may well serve to illustrate the point he wanted to make. Actually, much of the detailed indexing in the Glasgow catalogue is due to a useful idea of making the index serve to some extent the functions of added entries. For instance, under Chemistry, Inorganic, references appear to 540.2, 540.9 and 546. The



first is to save an added entry for Mellor's "Comprehensive treatise on *inorganic* and theoretical chemistry," and the second to save one for Stewart's "Recent advances in physical and *inorganic* chemistry." Similarly, Buckle's "The Mind and the film: a treatise on the *psychological* factors of the film," is classified at 791.4, but is indexed also at Psychology, while Howes' "Borderland of music and *psychology*" is classified at 781.1, but indexed also at Psychology. The reasoning that has prompted this idea seems obvious and reasonably sound. For nine people who would want Buckle or Howes for their musical or film interest, one would want them for their psychological interest, perhaps.

Reference to the Glasgow index, which is complete in a single alphabet, provides an opportunity of saying the obvious. A multiplicity of indexes is a nuisance. Some endeavour should therefore be made to provide in a single alphabet all the index references that are deemed necessary; something on the lines of the method used in *The [A.L.A.] Booklist* seems suitable for general use, but would take up too much space as a rule if practised on a large scale. It incorporates in one alphabet author, title, and subject entries, and in the last case it not only indexes the subjects, but indicates briefly the books on those subjects as:

Contacts. Brown. 106  
**Conwell.** Acres of diamonds. 260  
**Cook.** Elements of electrical engineering. 73  
 Cookery. Brown. European cookbook. 250  
     Morphy. Recipes of all nations. 194  
 Cookery, American. Allen. Modern menus. 130  
     Dutaud. Glorious art. 250  
**Coolidge.** Story of steam. 20  
 Coolie. Lulofs. 292

In this particular example the reference is to a page; this is convenient because the index references are to the monthly parts of *The Booklist*, but the principle could be equally well applied to a general card catalogue on some such lines as this:

Cook, J. A. Pursuing the whale. 1926. 639.2  
 COOKERY..... 641  
     Beeton. Family cookery. 1934.  
     Bradshaw. High school cookery book. 1931.  
     Byron. Pot-luck. 1932.

References are the mainstay of a dictionary catalogue, especially in the linking up of subjects and in directing a reader from one form of name or subject to another. They are necessary, too, to subject and other indexes, but opinion is divided as to whether entries should be used instead of references whenever practicable. There is, perhaps,

- a tendency to overload by repeating entries under variant names,

synonyms and aspects. For instance, under Biography we might have entries for:

## BIOGRAPHY. General

Artists  
Astronomers  
Engineers  
Musicians  
Sculptors

and so on. To repeat all these under LIVES is a waste of time and space when a single reference: LIVES. See BIOGRAPHY, will suffice. The same applies to many subjects with a large number of subdivisions, as ANIMALS, although an entry might be reasonably used in preference to a reference when the term occurs only once, on the ground that a single entry occupies no more space or time than a reference.

On the other hand, Margaret Mann urges the making of entries freely in order that synonymous terms may be covered adequately, and makes the debatable statement that: "It is just as economical to make a full entry in an index as to make a cross-reference, since but one line is used in either case, and by so doing the reader is given a direct guide to the information he is seeking." She gives as an example:

Scientific management	658
Management, Scientific	658

not

Management, Scientific. See  
Scientific management

This is all right when only a single entry is involved; it is when numbers of entries are involved that the trouble begins.

Going back to the case of Biography, we get in the Glasgow index the following:

Biography	920
Bible	220.92: 221.92: 225.92
Bibliography	016.92
Historical	920.02: 920.04
India	920.01
Musical	780.92
Roman Catholic, Bibliography	016.9222

But there is nothing at all under Lives.

There are some other strange but interesting things in this index which seem to indicate that a cataloguer should either follow Margaret Mann's advice implicitly or else adopt the invariable rule of referring from alternatives. If one happens to look under Ornithology for information about birds, all we find is:

ORNITHOLOGY

598.2

but if Birds come to mind, as it will in ninety-nine cases out of a hundred, one gets quite a wealth of references:

BIRDS	598.2
Aviary	636.686
Breeding	591.56
Cage	636.686
Diseases	619
English	504
Greek literature	880.8
Haiti	591.92
Migration	591.52
Protection	179.3

Similarly under Zoology one gets only:

ZOOLOGY	590
Bibliography	016.59
Physiological	591

whereas under Animals there are thirty-three references.

On the other hand, if Insurance is the subject of a reader's interest he may look up Insurance and find:

INSURANCE	331.25: 368
Accident	368: 368.41
Casualty	368: 368.5
Disease	368
Engineering	368
Family endowment	331.23
Fire	368: 368.1: 614.84

and so on with fourteen other aspects of the subject. But each is also indexed separately under its own name, as Fire Insurance, Accident Insurance, etc.

A somewhat unusual index is the "Author, title, subject and analytical index" to the History and travel section of the *Standard catalog for public libraries* (H. W. Wilson Co.). In this a large amount of subject analysing of parts of books has been included because, as the preface says: "this indexing of portions of books greatly increases the usefulness of the books in any library, but the pressure of work in the ordinary library usually makes it impossible to do much of this detailed analysing." Here is a short extract from it:

Shaler, N. S. Kentucky. 976.9

Shanahan, E. W. South America 918

Sharp, D. L. The better country 917.8

Education goes ahead

In Page, K. Recent gains in American civilization, p. 155-81. 917.3

Shasta, Mount, California. See pages in the following book:-

In Muir, J. Steep trails, p. 29-104. 917.9

In Rusk, C. E. Tales of a western mountaineer, p. 285-309 917.9

Sheahan, H. B. Outermost house. See note under Rothery 917.44

New Persia 915.5

Sheffield, England. See pages in the following books:

In Howells, W. D. Seven English cities, p. 27-38 914.2

An example of a subject index of a sort seldom seen in public libraries is the *Subject-index of the London Library*, the supplementary volume of which covers the additions for the years 1909-22. For the benefit of those who have not had the opportunity of seeing it we ought to say that it is more than an index of subjects: it indicates the books on those subjects as well: here is a single entry:

### Parrots & Parrakeets

- Gedney (C. W.) *Foreign cage birds*, v. 1, 1877.  
 Greene (W. T.) *Parrots*, 3v, 1834-7.  
 Kalischer, *Grosshirn v. Papageien*, 1905.  
*Naturalist's library*; Jardine, v. 18, 1836.  
 Russ (C.) *Speaking p.*, tr., 1834.

It is astonishing how much subdivision can be made under a country if one sets out to do it thoroughly. Despite the space it occupies, it may interest cataloguers to see in detail the whole scheme of the entries under England in the same index:

### England.

*Antiquities*, see ENGLAND, ANTIQUITIES.

*Atlases & Maps*.

*Bibliography*.

*Census & Population*.

*Coast*.

*Defence*, see NATIONAL DEFENCE.

*Eastern Counties*.

*Foreign Impressions*.

—: *American Impressions*.

—: *Dutch Impressions*.

[And so on with other nationalists' impressions.]

*Gazetteers*.

*Guide-books*.

*History*, see ENGLAND, HISTORY, as *separate heading*.

*Lake District*.

*Maps*, see *Atlases & Maps*, above

*Midland Counties*.

*Northern Counties*.

*Rivers*.

[At the end of the entries]: *Refer to RIBBLE; SOAR river & o. rivers referred to in 1909 Subject Index.*

*Roads*.

—: *Roman*.

*Southern Counties*.

*Statistics* (see also *Census*, above).

*Surveys*.

*Topography* (see also *Atlases; Guide-books; Roads*, above; *Travels*, below).

—: *Ancient & Medieval*.

*Towns, Country-houses, &c.*

N.B.—For *municipal government & institutions*, see heading TOWNS.

[At the end of the entries]: *Refer to ARCHITECTURE, ENGLAND; CASTLES, &c*

*Travels, &c* : 15 & 16 centuries.

— : 17 century.

— : 18 century.

— : 19 & 20 centuries.

*Western Counties* (see also various *Western counties*).

[At the end of the entries]: *Refer to* IRISH SEA: WATER-SUPPLY.

Following this list of subdivisions is a separate series of subject headings, as follows:

### **England, Antiquities.**

*Bibliography.*

*Periodicals & Societies.*

*White Horses & o. Turf Monuments.*

[At the end of the entries]: *Refer to* ROMAN ANTIQ.; TOLL GATES.

### **England, Constitution.**

*Administration.*

*Crown Rights & Prerogatives.*

*History.*

*Law.*

[At the end of the entries]: *Refer to* DEVOLUTION.

### **England, Economics** (*i.e. Economic history & state of England, & general works on the Economics of the British Empire*).

*to* 1600.

17 century.

18 century.

19 century (-1837).

19 & 20 centuries (1837-1914).

20 century (1915-).

*Bibliography.*

### **England, History.**

[After the general works, the following period divisions are provided]: to 55 B.C.: 55 B.C.-A.D. 450, Romans &c. (Later wks.); 450-1066, Anglo-Saxons &c. N.B.—Refer to ALFRED, THE GREAT, 871-901; CANUTE, 1016-35; EDWARD, THE CONFESSOR, 1042-66.

[Similar references to the respective monarchs figure at each period]: 1066-1399; 1399-1485; 1485-1603; 1603-1714; 1714-.

[After this last period, besides the reference to the individual monarchs is a reference to] **Kings: Genealogy, &c., below.**

*Administration & Ministries.*

*Bibliography & Indexes to Sources.*

*Biographical Collections* (see also *this sub-heading under various Kings & Queens*).

*Chronicles, &c. (Collections, &c.).*

*Chronology.*

*Dictionaries.*

*Finance (State).*

— (*to* 1600).

— (17 & 18 centuries).

— (19 & 20 centuries).

*Foreign Relations* (see also various *Kings & Queens, & refer to* EUROPEAN WAR, 1914-18; UNITED STATES, HIST.).

*Kings, Queens, &c.*

— (*Genealogy & Succession*).

*Ministers & Officers of State.*

*Official & Political Lists.*

*Papal Relations.*

*Periodicals & Societies.*

*Politics (see also various Kings & Queens).*

*Satire (see also various Kings & Queens).*

[At the end of the entries]: *Refer to IMPEACHMENTS.*

## **England, Invasion of.**

**England, Religious Life,** *see* ENGLAND, SOC. LIFE, RELIGIOUS.

## **England, Social Life.**

16 century.

17 century.

18 century.

19 century (to 1850).

— : 1851-1900.

20 century.

*Religious.*

The substantive form is followed immediately by the adjectival form, often as before, with many subdivisions:

## **English, The.**

*Ethnology.*

## **English Channel.**

[At the end of the entries]: *refer to CHANNEL FERRY.*

## **English Dialects.**

## **English Drama.**

## **English Fiction.**

**English History,** *see* ENGLAND, HISTORY.

**English Humour,** *see* WIT & HUMOUR.

## **English Language.**

## **English Literature.**

## **English Poetry.**

## **English Satire.**

**English Social Life,** *see* ENGLAND, SOCIAL LIFE.

Sufficient has been said, and enough examples have been given to indicate the general lines a good index should take. The entries should be adequate, necessary references should be made, and if space and cost are not prime considerations, the latter should give place to entries wherever practicable, for anything that reduces the number of places under which a reader has to look is to be encouraged. Little has been said about title indexes because, having decided on the extent to which title entries are to be provided, this is a matter that will largely settle itself.

Perhaps Dewey's method of printing certain subjects in heavy type, with a note to the effect that these are subdivided in the full schedules,

is responsible for some of the inadequate indexing to be found in library indexes. For instance, Dewey gives:

Engins [sic] 621

while Newcastle finds it necessary to give:

Engines	Air	621.4
	Blowing	621.6
	Diesel	621.436
	Gas	621.43
	Heat	621.4
	Hydraulic	621.2
	Internal combustion	621.43
	Locomotive	621.13
	Marine	621.12
	Oil	621.43
	Petrol	621.43
	Pumping	621.64
	Stationary	621.16
	Traction	621.14
	Water	621.2

### PROBLEMS

1. What index entries would you provide in a classified catalogue for:

Gotch. Old halls and manor-houses of Northamptonshire.

Schonfield. Richard Burton, Explorer.

Halshury, H. S. Giffard, 1st *Earl of*. The Laws of England.

Knowles. Essays in the history of the York school of glass-painting.

Faber and Kell. Heating and air-conditioning of buildings.

2. Describe and illustrate the sort of index or indexes you would provide for the classified catalogue of a public library with no separate author catalogue.

## CHAPTER SEVENTEEN

### PREPARATION FOR THE PRESS, STYLES OF PRINTING, AND PROOF-READING

THOSE who worked in libraries when the printed catalogue was common can recall some interesting things about its production. Monotype and linotype setting had not come into general use, and catalogue work was invariably hand-set; the dictionary catalogue was the order of the day, the printed page was usually double-columned, set solidly, entries were as short as possible consistent with recognition, and annotations were unknown, except for a possible occasional word. Despite the pride with which we beheld the result of our long labours, viewed in retrospect it was something very unattractive and forbidding, judged by modern standards of printing. But it is not our function to be critical on matters that were then good enough according to our light. They are merely referred to here to indicate that we have progressed at least a little since those days.

Although the printed catalogue has gone as far as most public libraries are concerned, every library puts out to its public a certain amount of printing designed to serve a similar purpose to that of the old printed catalogue, but in a more useful way, *viz.*, the exploitation of books, as it has come to be called. It is now done through such media as bulletins, lists of books on topical subjects, the year's additions, and so on.

It is still important, therefore, that the cataloguer should be familiar with the fundamentals of printing practice, including the methods to be followed in the preparation of copy for the press, various styles of printing suitable for library use, and the rules of proof-reading and correction.

Too much care cannot be exercised in the preparation of copy. In some libraries, catalogue entries are made directly on to uniformly sized slips by means of the typewriter, but usually they are still handwritten, for the typewriter is still not the everyday essential that it is in America, where students often take their typewriters to the library, and where in some places it is even possible for readers to make use of a public stenographer and typist. Wherever possible the typewriter should be used, for the writing will at least be legible, and it will only be necessary to check for typist's errors. If handwriting is necessary, it, including the punctuation, should be absolutely foolproof—that is why there is a recognized library handwriting and why everybody who has to prepare printer's copy by hand should follow it at least approximately. No catalogue slip should be passed out without being microscopically read. Variations in type should be indicated by underlinings of different kinds; these are not altogether universal,



and the practice of the printer to whom the work is being sent. Corrections may cost something like threepence a line!

When the copy has been assembled, it should be ascertained that the slips are in order, and they should be numbered and secured before being despatched, or pasted down on sheets.

Years ago a single and practically uniform style of printing was used in catalogue work, modified only as regards the sizes and varieties of types, as clarendon or black face, roman upper and lower case, and italic. But nowadays types are like other things; they are slaves of fashion. A type face that is the rage this year may be on the decline next year, and obsolete the year after. If it is desired to use one of the ultra-modern founts, some of which are very attractive, it may be found that they are not obtainable in small towns through local printers, who frequently have to get the work set at a house which specializes in such types, only the actual printing off being done locally. While this fact should not preclude libraries from using modern founts if they desire to do so, it is a point to be borne in mind, especially as many public libraries are tied up with corporation printing contracts. Examples are becoming increasingly common of special catalogues, reading lists and bulletins set in some of these types, that are attractive to look at, and delightful to read.

It may be said that libraries almost exist by print, and it should therefore be an axiom that examples of it emanating from them should be models of good printing in the essentials of clarity and legibility; fantastically designed type-faces and unduly small founts are therefore to be avoided. It is safe practice to use one of the accepted old style type-faces, and suitable sizes vary from pica (12 point) down to nonpareil (6 point), though longprimer (10 point) and brevier (8 point) are more useful combinations. The following are specimens of the respective sizes that offer themselves for selection:

This is Pica,	12 point
This is small pica,	11 "
This is longprimer,	10 "
This is bourgeois,	9 "
This is brevier,	8 "
This is minion,	7 "
This is nonpareil,	6 "

In cases where two sizes are used, as for entries and for annotations, one size should be missed in order to emphasize the contrast, as longprimer with brevier, and bourgeois with minion. Headings should be proportionately, but not unduly, larger. Three founts are generally necessary, clarendon, italic and roman, but the appearance of the printed page is better if the first and second are used sparingly.

The earlier reference to fantastically designed type-faces must not be interpreted as meaning that modern printing is despised. On the contrary, it is highly commended, and some of the younger librarians

are to be congratulated on having led the break-away from the old traditions. A few specimens are appended to this chapter for librarians who desire some guidance as to suitable types.

Except for very small runs of work, machine setting will be used, *i.e.* by linotype or by monotype. The chief advantages of these methods over the old hand-setting are that the work is quicker and cheaper, badly-worn or broken type-faces are avoided, and they do not involve the locking-up of actual type if the setting has to be kept standing for possible new editions or reprints.

The fundamental difference between the two methods of machine setting is indicated in their respective names. The linotype sets up a solid line of type at a time, by the operation of a keyboard; the monotype sets up a line of type letter by letter, but a double process is involved: first, the making of a paper spool, which may be kept for future use, and which is afterwards transferred to the actual type-casting machine.

Experience has shown that for catalogue work of all kinds, monotype setting has all the advantages of hand-setting, with none of its disadvantages, and there is scarcely any type-face that is not available for use by either the linotype or the monotype process.

The question of single- *versus* double-columned printing is one that has always exercised librarians. Certainly there is less wastage or "fat" with the latter, the setting is cheaper, and a larger page, usually demy-octavo, can be employed. But as a rule the double column has a tendency to repel, and is less attractive than the single-column method, which is usually printed as crown-octavo. In making this criticism, we except such double-columned catalogues as the new *Catalogue of printed books in the British Museum*, in which the type-faces are clear and well spaced, but this catalogue has the advantage of being printed on a 13½-inch page, or even the Liverpool non-fiction catalogue.

Libraries that produce either printed catalogues or regular bulletins usually embark on the work after some form of tender has been accepted and a contract drawn up. The consideration of tenders is hardly likely to fall within the province of the cataloguer, but this does not excuse him for not knowing what is usually asked for in the specification on which the tender is based. Roughly and briefly it will consist of: (1) the number of copies comprising the edition, and in the case of bulletins, the frequency and date of publication; (2) the size, usually crown- or demy-octavo; (3) the kind of setting, whether linotype or monotype; hand-setting is scarcely likely to be used, except possibly for small bulletins issued in small towns, whether the setting is to be done in single or in double columns, and leaded or set solid; (4) the types to be used, whether old style or modern, their varieties and sizes; (5) the kind and quality of paper to be used, generally indicated by weight, and differentiated as calendered printings, or antique—rough surface. Some papers bulk much more than others, and it may be desirable to indicate what is required in this direction; (6) the

kind of binding in the case of a catalogue, and of wrapper in that of a bulletin. In the latter case, something will depend on the decorative treatment it is to receive. Thread or wire stitching should also be specified, preferably the first, because ordinary wire staples rust after a time and look bad, though there is now a rustless staple; (7) directions as to proofs; two in galley and one in page are advisable; (8) a clear statement of the position regarding insertions, corrections and alterations, and of the charges to be made for them. Invariably the right should be reserved to add to both first and second galley proofs; (9) an indication of where and when the copy, or a fair specimen of it may be seen; (10) information respecting dates of delivery of copy, time to elapse before the receipt of the first batch of proofs, and the rate at which the work must proceed thereafter until completion. A fixed date should be determined for this, and it is usual for a penalty clause to be inserted, to be imposed in the event of the printer defaulting, though it must be proven that the fault rested with him and was not due to delay in the delivery of copy or the return of proofs; (11) the price per page, which should include machining (*i.e.* running off the required number of copies) and paper; (12) the right to have the type kept standing for a stipulated period in case of reprints or new editions; and (13) a saving clause to the effect that the authority does not bind itself to accept the lowest or any tender.

There are several important things to be remembered in connexion with the reading and correction of proofs. Where annotations are included, the annotator should make up his mind that he has said what he intended to say before the copy goes to press. Alterations to original copy for alteration's sake are bad, and bred lack of confidence or experience; moreover, they cost time and money to make.

In modern type-setting, provided the copy is clear, the number of typographical corrections should be very small if the printer is a good one. Such corrections and alterations as are necessary should be made clearly, and indicated by the recognized marks in the margin, and by marking the spot in the copy where either is to be made. Corrections that do not clearly correct are only likely to lead to further mistakes. When checking corrections of machine-set proofs, care should be taken to re-check the entire line, all of which has had to be reset, in the case of linotype. In this connexion too, unless it is absolutely necessary, alterations should not be made that will affect other than the actual line on which it is made. If many such are made, wholesale resetting may be involved.

A word about proof-reading. It is not safe in catalogue work for proofs to be read and checked by one person; there should invariably be a reader and a checker, and the checker should be some responsible person.

It is usual for the printer to submit a first proof in galley, a revise in galley, which should be on a differently coloured paper, and a paged proof. Every effort should be made to ensure that all corrections and alterations are made on the first proof; only in extreme cases should it

- Russell, Bertrand.** Which Way to Peace? 1936. (Joseph, 7s. 6d.). **CSTAN 172**  
International problems, policies, the nature of the next war, and  
essential conditions for world peace. 75453

### Religion

- Barth, Karl.** Credo. Tr. by J. S. McNab. 1936. (Hodder, 8s. 6d.). **C 238**  
"A presentation of the chief problems of dogmatics with reference  
to the Apostles' Creed. Sixteen lectures at the Univ. of Utrecht in  
Feb. and Mar., 1935."—*Sub-title.* 26303
- Frazer, Sir J. G.** Aftermath. 1936. (Macmillan, 21s.) **CR 291**  
A supplement to "The Golden Bough" (CTANR 291) Bibliog.  
refs. 75444  
bb.
- Inge, V. Rev. W. R., Dean.** Freedom, Love and Truth. 1936.  
(Longmans, 12s. 6d.). **CSN 244**  
An anthology in prose and verse of the Christian life. 26474
- Ingram, Rt. Rev. A. F. W., Bp.** Everyman's Problems and Difficul-  
ties. Intro. by His Grace the Archbishop of Canterbury.  
1937. (Longmans, 2s. 6d.) **CSTAN 230**  
For Lenten reading. 28196
- Lunn, Arnold.** Within that City. 1936. (Sheed and Ward, 7s. 6d.). **CSA 282**  
Roman Catholicism as it appears to the author, who was received  
into the Roman Catholic Church three years ago. 23208
- Matthews, V. Rev. W. R., Dean. (Ed.).** The Christian Faith. 1936.  
(Eyre and Spottiswoode, 8s. 6d.) **CTN 239**  
"Essays in explanation and defence."—*Pref.* 26398
- Melchett, H. L. Mond, 2nd Baron.** Thy Neighbour. 2 illus. **C 296**  
2 maps. 1936. (Muller, 7s. 6d.)  
The history of Jewish persecution, the position of the Jew in the  
world to-day and the rise and progress of Zionism 61302
- Scott, E. F.** The Pastoral Epistles. 1936. *Moffat New Testament*  
*commentary.* (Hodder, 8s. 6d.) **CN 227.8**  
St. Paul to Timothy and Titus. 25778
- Trine, R. W.** The Man Who Knew. 1936. (Bell, 5s.) **CN 232**  
Christianity from a practical viewpoint, maintaining that Christ  
was an exceptionally great teacher rather than a Divinity, and show-  
ing how religion may be applied to modern problems. 25947

### Sociology

- BRITAIN WITHOUT CAPITALISTS:** a study of what industry in a  
Soviet Britain could achieve. By a Group of Economists,  
Scientists and Technicians. 1936. (Lawrence and Wishart, 6s.) **C 335**  
A story of the application of such Soviet principles as appear in  
the eyes of the anonymous writers to be cozen to British industries  
to-day, with "a survey of the apparatus of scientific education and  
research in relation to production."—*Pref.* 2224
- Brown, C. G.** India's Mineral Wealth. *Illus. Maps.* 1936. (Oxford  
Univ. Pr., 15s.) **C 338.2**  
"A guide to the occurrences and economics of the useful minerals  
of the Indian Empire."—*Sub-titl.* Bibliog., 8 pp 30668  
bb.

# CLASSIFIED LIST OF ADDITIONS OCTOBER—DECEMBER, 1936

*A Class-mark standing alone indicates that the book is available at all the libraries. The following abbreviations are used:—*

*C=Central; M=Mill Road; R=Rock Road; Ref.=Reference.*

## PHILOSOPHY

- PONSONBY, ARTHUR. Life here and now. Conclusions derived from an examination of the sense of duration. 1936. **115 M**  
HUNT, H. ERNEST. Do we survive death? 1936. **129.6 C**  
WELLS, H. G. Anatomy of frustration. A modern synthesis. 1936. **136.27**  
CRIPPS, SIR STAFFORD. Struggle for peace. (With notes by Michael Foot.) 1936. **172.4**  
GREGG, RICHARD B. Power of non-violence. 1936. **172.4 C**

## RELIGION

- LANDAU, ROM. God is my adventure. A book on modern mystics, masters and teachers. Illus. 1935. **211 CM**  
— Seven. Illus. 1936. **239 C**  
RAPPOPORT, A. S. Mediæval legends of Christ. 1934. **232.99 C**  
ELLIOTT, W. H. Religion in plain clothes. 1936. **239**  
WADDELL, HELEN. Desert fathers. Translations from the Latin. With an introduction. 1936. **281.1 CM**  
SCHWEITZER, ALBERT. Indian thought and its development. Trans. by Mrs. Charles E. B. Russell. 1936. **294 C**  
MELCHETT, LORD. Thy neighbour. Illus. Maps. 1936. **296**

## SOCIAL SCIENCES: POLITICAL SCIENCE

- KEITH, A. BERRIEDALE. The King and the Imperial crown. The powers and duties of His Majesty. 1936. **321.7 C**  
SFORZA, COUNT CARLO. Europe and Europeans. A study in historical psychology and international politics. 1936. **323.2 C**  
MUIR, CHARLES. Justice in a depressed area. A critical study. With a foreword by the Rt. Revd. Bishop Welldon. 1936. **323.42**  
ERNST, HENRI. Hitler over Russia? The coming fight between the Fascist and Socialist armies. Trans. by Michael Davidson. 1936. **329.943**

## SOCIAL SCIENCES: ECONOMICS

- GRANT, A. T. K. Society and enterprise. 1934. *New-World Series.* **330.1 C**  
MURPHY, J. T. Modern trade unionism. A study of the present tendencies and the future of Trade Unions in Britain. 1935. *New-World Series.* **331.88 C**  
WICKWAR, W. HARDY. The social services. A historical survey. 1936. **331.9 C**  
BRITAIN WITHOUT CAPITALISTS. A study of what industry in a Soviet Britain could achieve. By a group of economists, scientists, and technicians. 1936. **338 C**

# Recent Additions to the Libraries

These books may be reserved at any of the City Libraries.

G—Gulson (Central) Home Reading Library; Gb—Commercial and Technical Library; Gd, Gr—Gulson (books by special application *not* on open shelves); Gp—Gulson Reference Library, open shelves; E, F, L, S—Earlsdon, Foleshill, Longford, and Stoke Branch Libraries.  
front. = frontispiece, illus. = illustrations, port. = portrait, tabs. = tables, diagrs. = diagrams, bibliog. = bibliography.

## Authorship

FLEMING, JOHN ROBERT. **The highway of reading**: a help to the right choice of books. 1936. 121p. Lutterworth Press, 2/6. **GES 028.3**

Written from a frankly Christian standpoint, subordinating humanistic and purely literary standards, aiming chiefly to provide the average educated person, to whom religion is the ruling interest in life, with a guide for general reading.

HUNT, CECIL. **Living by the pen**: a practical guide to journalism and novel-writing. 1936. 256p. bibliog. Harrap, 5/-. **G 029.6**

The author, Fiction Editor of the *Daily Mail*, gives sound practical advice, illustrated with examples from his own experience.

THOMSON, ARTHUR ALEXANDER. **Written humour**. 1936. 160p. (*The Writers' and Artists' Library*). Black, 3/6. **G 029.6**

The main features of humorous writing—in sketch, article, short story, light novel and radioplay.

KNOWLES, LEONARD. **Linage**, how to make money from news: a guide for young journalists and beginners. 1936. 136p. Pitman, 2/6. **G 070**

"Seeks to show beginners how to set to work to make sure that their own contributions appear in the great newspapers. . . . Chapters are devoted to the special problems facing linage men, and directions are given as to what to do in connection with every type of story."—*Preface*.

## Philosophy

## Psychology

## Ethics

GLOVER, EDWARD. **The dangers of being human**; with an intro. by W. R. Inge. 1936. 206p. front., illus. Allen and Unwin, 5/-. **GES 131**

Based on a series of broadcasts on the relation of psycho-analysis to our existing social order. Surveys the problems of crime, war, pacifism, politics, and education, and concludes with some conjectures as to the form of society in a thousand years' time.

SCOTT, CYRIL. **The greater awareness**: a sequel to "An outline of modern occultism." 1936. xii, 243p. Routledge, 6/-. **G 133**

"The previous volume was mostly concerned with the more theoretical side of occultism, its aims and philosophy, the present volume with certain aspects of the ethical and more practical side—namely, the acquiring of that *greater awareness* which . . . is one of the most important factors in evolution and the attainment of spiritual happiness."—*Introduction*.

CATTELL, RAYMOND B. **A guide to mental testing** for psychological clinics, schools, and industrial psychologists. 1936. xvi, 312p. illus., plates, tabs., diagrs. University of London Press, 10/6. **G 151.2**

"Being a handbook of tests of intelligence, attainment, special aptitudes, interest, attitude, temperament, and character."—*Sub-title*. Author is Director of the School Psychological Service and Clinic, City of Leicester Education Authority.

PASTORELLI, FRANCE. **The glorious bondage of illness**. 1936. 224p. Allen and Unwin, 6/-. **G 152**

The record of the struggles of a noble and courageous woman to adapt herself to the tragic conditions of an invalid life.

MUIR, WILLA. **Mrs. Grundy in Scotland**. 1936. [x], 187p. (*The Voice of Scotland*). Routledge, 5/-. **GE 170.9**

How Mrs. Grundy was born and grew up; how she came to reflect English social consciousness; how she travelled north and assumed Scotch clothes; how she is slowly dying in the modern world.

THE COVENTRY BOOKSHLF

Set in 8 and 6 point No. 2, with Bold

## USEFUL ARTS—*TRADES and INDUSTRIES*

LILICO, J. W.	-	<i>Blacksmith's manual illustrated.</i>	1930	682
MOORE, H.	- -	<i>Liquid fuels.</i>	1935 - - - -	662.6
PEAKE, R. J.	-	<i>Cotton; from raw material to finished product.</i>	1934 - - - -	677.2
ROBERTS, J. AND A. JENKNER		<i>International coal carbonization.</i>	1934	662.6
STONE, H.	- -	<i>The Timbers of commerce.</i>	1924 - -	674
STURT, G.	- -	<i>The Wheelwright's shop.</i>	1923 - -	684
TINKLER, C. K. AND H. MASTERS		<i>Applied chemistry, Vol. 1. Water, detergents, textiles, fuels, etc.</i>	1929	660
WARD, J. S. M.	-	<i>Cotton and wool.</i>	1921 - - - -	677.2
WARNER, SIR F.	-	<i>The Silk industry of the United Kingdom</i>	- - - - -	677.4
WATSON, W.	- -	<i>Advanced textile design.</i>	1925 - -	677
WILLIAMS, J. G.	-	<i>Textiles on test.</i>	1931 - - - -	677

## ¶ *USEFUL ARTS—ENGINEERING and MECHANICS : GENERAL THEORY*

*The Books in these sections supplement the catalogue "Books for Craftsmen." 2d.*

ABBOTT, W.	- -	<i>Machine drawing and design.</i>	1934 -	621.81
BARBER, T. W.	-	<i>Engineer's sketch book.</i>	1934 - -	620.04
GIBSON, A. H. AND A. E. L. CHORLTON,		<i>Applied mechanics and heat.</i>	1930 -	621
		<i>Editors</i>		
IBBETSON, W. S.	-	<i>Preliminary mathematics for engineers.</i>	1930 - - - - -	620.8
MOLLOY, E.	- -	<i>Engineering practice. 4 vols.</i>	- - -	621
PARKINSON, A. C.		<i>First year engineering drawing.</i>	1933	620.04
PICWORTH, C. N.	-	<i>The Slide rule.</i>	1927 - - - -	510.8
PRYER, R. W. J.	-	<i>Introduction to engineering.</i>	1934 -	621

## ¶ *USEFUL ARTS—ELECTRICITY and ELECTRICAL ENGINEERING*

(See also "Books for Craftsmen")

AGGER, L. T.	- -	<i>Alternating currents.</i>	1934 - - -	621.3133
BARR, J. R. AND D. J. BOLTON		<i>Principles of D.C. electrical engineering.</i>	1934 - - - - -	621.3132

## DAGENHAM'S FOUR THOUSAND RECOMMENDED BOOKS

Set in Ronaldson's caps and italics throughout

be necessary to make them on the paged proof. Proof-reading should take preference over other work; the longer a proof is retained, the more likely is the work of completion to be delayed. The signs used to indicate printer's corrections vary slightly, but the majority of them are standardized, and are shown at the end of this chapter.

## TOPICS OF INTEREST

<i>Rt. Hon. Stanley Baldwin and others</i>	
Happiness and success	171.4
<i>A. E. Blake</i> Retail advertising	659.1
<i>Michael Chance</i> Our Princesses and their dogs	686.7
<i>Edward A. Cope</i> Filing systems	651.5
<i>Alfred Einstein</i> A Short history of music	780.9
<i>Sir James George Frazer</i> Aftermath	291
<i>John Langdon-Davies</i> A Short history of the future	301.1
<i>C. S. Price</i> The Improvement of sight by natural	
methods	612.845
<i>Milton Wright</i> The Art of conversation	374.1

## PROBLEMS OF TODAY

<i>H. S. Ashton</i> Clamour for colonies	325.3
<i>Richard Bailey</i> The Government of Britain	354.42
<i>H. McDowall Clokie</i> The Origin and nature of	
constitutional government	328.0942
<i>Harry Gannes and T. Repard</i> Spain in revolt	946.08
<i>John Langdon-Davies</i> Behind the Spanish barricades	
<i>Lord Merrivale</i> Marriage and divorce	173.1 [914.6
<i>F. Percy Roe</i> How is the Empire?	354.42

## BIOGRAPHY

<i>James Agate</i> Ego 2	B.AGA
<i>Mark Bennet</i> Low company	364
<i>Ian Dall</i> Sun before seven	B.DAL
<i>L. Haden Guest</i> The Writings and diary	
of Chester Jones	720.9
<i>E. S. P. Haynes</i> Life, law and letters	828

## FINCHLEY'S NEW BOOKS

Set in 12 and 8 point Gill Sans

There is a certain similarity in the setting of most library bulletins; but the few examples given in this chapter show contrasting results that may be helpful.

Librarians and cataloguers who are interested in the printing of catalogues, bulletins and special lists could scarcely do better than spend half a crown on a little book, *Type for print*, by David Thomas (Whitaker, 1936). Besides containing useful information on printing in general, it reproduces a whole series of type specimens, arranged family by family, each of sufficient length to enable comparisons to be made, and including many of the now popular sans-serif faces, which are not really as "new" as most of us suppose, for they date from 1816:



to quote Mr. Thomas, the family "is characterized by the absence of serifs and the construction of the letters from strokes of equal thickness, [and] is nothing more than a regularized form of the oldest inscriptional letters." Amongst the species that can be specially recommended are these:

Erbar  
Cable  
Gill  
Metro  
Guildford  
Granby

For those who prefer the old faces, as they are called, these may be recommended:

Caslon Monotype which is this:

This is Caslon Monotype

Dickenson Linotype  
Ronaldson Linotype

Among modern faces there are Bodoni:

**This is Bodoni**

Bell Monotype

Modern No. 11, which is used in Croydon's *Reader's Index*.

For fuller information readers are referred to *The Production of the printed catalogue*, by Alex. J. Philp, 1910, Brown's *Manual of library economy*, V. G. Pintress' *Buying Print*, 1936, F. Howard Collins' *Author and printer; a guide for authors, editors, printers, correctors of the press, compositors, and typists*, 1905, and Horace Hart's *Rules for compositors and readers at the University Press, Oxford*, 1930. Many articles on the compilation of bulletins have appeared in the professional journals, particulars of which will be found in Cannon's *Bibliography of library economy* and its supplements.

## PROBLEMS

1. What types would you use for a quarterly bulletin, and what factors would guide you in your choice?
2. Make a list of a dozen printer's correction marks, and demonstrate the purpose of each.
3. Collect half a dozen library bulletins, and examine them critically from the point of view of their lay-out and type faces. collection from start to finish?
4. How would you organize the printing of a catalogue of a local

PRINTER'S MARKS USED IN THE CORRECTION OF PROOFS

am. caps/ After a while, Diana could not bear the thought of  
 s/ Endymion's beauty being lost or marred, so she caused him  
 to fall into an eternal sleep and hid him in a cave never  
 trs./ profaned by presence (human). This story belongs to the  
 caps/ Solar Myths, and it is generally supposed that Endymion  
 was the setting sun, at which the moon gazes as she starts  
 on her nightly journey. The same story is known to the  
 = 2/ Australian aboriginals, perhaps the most backward race in  
 the world, to the Singalese, and to certain African tribes,  
 always, of course, with local variations. [These myths  
 = 1/ were the artistic possession of humanity long before  
 the beginning of literature, and they have inspired poets  
 throughout the ages, not only Homer and Ovid, but  
 # modern writers like Browning, Hawthorne, Herrick, Long-  
 Tennyson, and particularly Byron, Shelley, Keats, and  
 s/ Rossetti.  
 It was to the stories of mythology that the great  
 trs. line on the papyrus. At the same time as men were inventing  
 painters of the Renaissance turned for subjects when Greek  
 learning and Greek culture were restored to Western  
 Europe, and, centuries afterwards, the same stories in-  
 spired the noble group of pre-Raphaelite painters, which  
 was one of the outstanding glories of Victorian England.  
 New para. [It is of the first importance to note that literature had a  
 co-operative and not an individual beginning. The early  
 # stories of the stars, as well as the first songs pronounced by  
 mothers to their babies, were handed along from age to  
 age, changed, elaborated, improved, until at they were  
 scratched on the bark of a tree or elaborately written out  
 and elaborating myths they were also accumulating records  
 A as families grew into tribes, and as tribes contended for  
 the best pastures and the best fishing, there were countless  
 opportunities for individual prowess and courageous achieve-  
 ment, and the mighty deeds of the heroes of one generation  
 07 became in the generations succeeding the cherished pos-  
 fellows, Hædell, William Morris, Pope, Swinburne,

## THE CATALOGUING EXAMINATIONS

AS regards the syllabus of the Library Association, it will be generally known that it has recently been completely revised, and that cataloguing figures in all three stages: in the Entrance examination, the Registration examination, and the Final examination.

For the Entrance examination a considerably wider knowledge of the subject is called for than was the case in the older Elementary examination, which only embraced the making of main entries. The field is indicated in the concise phrase "Simple cataloguing rules and practice." This means that the candidate is expected to know how to make simple main entries of the sort commonly to be found in public library catalogues, and such added entries as are appropriate to a dictionary catalogue, whether author, subject, title or form.

By cataloguing "practice" is meant an elementary understanding of the principles on which ordinary library catalogues are constructed: author, dictionary and classified. Incidentally, cataloguing and classification are covered in one paper, which is quite a good thing, as the two subjects are so closely and often inextricably related, a truth that is demonstrated in such a question as "There is a distinct inter-relationship between classification and cataloguing. To what extent would you say this is true?"

The field covered is further shown in such questions as "Cataloguing codes always pay special attention to the author entry. State why this is so"; "In cataloguing, authors may be personal or corporate. Explain this statement, and give two examples of each type."

For the Registration examination a very much wider and more clearly defined knowledge is required, though what has been learned already in studying for the Entrance examination is neither lost nor superseded.

The ground covered is very similar to that in the old Intermediate examination: comparison of the rules of the Anglo-American code, Cutter and the British Museum (see chapters 23-24), various forms of catalogues and their purposes (chapter 3), special cataloguing, the particular things specified being maps, plans, prints, music, manuscripts, periodicals, all of which are dealt with in chapter 20. Closely related to this section is the cataloguing of non-literary material, such as gramophone records, which is also dealt with in chapter 20. Then follow the compilation of class lists, guides to reading, bulletins (chapter 13), subject headings (chapter 8), annotations in library catalogues (chapter 10), planning and organization of the cataloguing department (chapter 28), practical indexing: objects, methods and systems of arrangement (chapter 16).

It will be noticed that the new syllabus differs greatly from the old in that there is no separate practical paper, but there are of course certain fairly searching tests in the single paper. Even so, on the whole the examination would appear to be rather less exacting than the older Intermediate. On the other hand, there is an endeavour to ensure that the candidate has covered the required field by dividing the paper up into four groups, from each of which one, or not more than two, questions must be answered.

Group A seems to cover the Anglo-American, Cutter and British Museum codes in such questions as: "Give some indication of your familiarity with Cutter's *Rules for a dictionary catalog*."

Group B covers administrative and practical problems, such as the pros and cons of centralized cataloguing, the organization of the cataloguing department, and the relations of such a record as the shelf register with the subject catalogue.

Group C is in substitution for the former practical paper. Two of the three tests consist of transcripts of title-pages. In one case the candidate is asked to show how it would be catalogued for a dictionary catalogue, "giving specimen layouts of the entries." In the second the candidate is asked to indicate how it would be catalogued for a classified catalogue, "giving specimen layouts of the entries, including those for the author and subject indexes." The third is our old familiar friend that figured in the Intermediate examinations: "Assign subject headings, with any necessary references" to a number of titles, such as *The mammals of Australia*, *The psychology of laughter and comedy*, *Consolidated loans funds of local authorities*, and so on. The word "necessary" in connexion with the referencing will be welcomed by all candidates.

Group D is very similar to Group B, and covers such widely differing aspects as instructions for the public use of our catalogues, analytical cataloguing.

There is, of course, no guarantee that these groupings will always be followed, but the field must be pretty much the same.

The subject appears again in the Final examination as advanced cataloguing, with the bare statement that questions may be asked upon the whole field of the subject. The paper (a three-hour one) may cover such aspects of special cataloguing as music and periodicals, or anything else, problems of cataloguing organization such as centralized cataloguing, union cataloguing for a regional library system, the principles of selective cataloguing, comparison of the merits of the dictionary and of the classified catalogue, such things as the uses of library bulletins and book processing.

On the purely practical side, here again appears the "assign subject headings" test; almost exactly similar to the corresponding one in the Registration examination: *Food: a comprehensive manual of foodstuffs; nutritions and dietetics. Mathematics essential to electricity and radio. Luminous tube lighting: fluorescent, neon, mercury vapour lamps, etc.*

The principal object of this book is to make experienced and practical cataloguers, and nobody wishes more than the author that it could have been achieved without reference to examinations and examination requirements. But they exist, and they have to be faced.

None of the examinations in cataloguing is unduly difficult to those with some library experience, who have studied along systematic lines, and who have drilled themselves into habits of complete accuracy and consistency. These attributes are absolutely essential in practical cataloguing, for there are few faults that are more annoying than inaccuracies that might have been avoided, and inconsistencies that leave the user of a catalogue without any assurance of the practice adopted for the entry of books.

Such difficulty as may exist is due largely to the fact that comparatively few of our libraries practise cataloguing with anything like the minuteness laid down in the Anglo-American code, though they may follow its main principles.

It is difficult for those who are accustomed to catalogue books in an adequate manner, suddenly to switch from a more or less rule-of-thumb method to a definite and practically inflexible code of rules; and it is doubly so for those who spend most of their working days on cataloguing.

Prospective candidates should try to avail themselves of one of the correspondence courses organized by the Association of Assistant Librarians, unless they are fortunate enough to be able to get oral instruction from a School of Librarianship, or from evening lectures at certain Polytechnics.

A little commonplace advice may not be amiss in regard to actual cataloguing. Clear handwriting is a necessary accomplishment, even where most of the work is done on the typewriter. Bad writing, and writing that is not absolutely clear, is inexcusable, and nobody deserves to be awarded a certificate who offends in this respect, for such writing is only likely to lead to mistakes in the subsequent typing or printing of catalogue entries.

Closely related to writing is punctuation, which is not unimportant in cataloguing and its auxiliaries. It should be simple, consistent, and in accordance with accepted rules. It is astonishing how many people are lax in the making of punctuation marks: it is often difficult to know whether a comma or a period, a colon or a semi-colon, is meant, and it is frequently forgotten that an abbreviation should be followed by a point. These may be trivialities, but even trivialities have to be attended to, however much they may be slighted.

Neatness is not peculiar to this subject, but it is a quality that is often notably absent. If examination candidates knew how refreshing it is for an examiner to come across a well-written, intelligently punctuated and nicely set-out paper, they would pay a lot more attention to such things than they do. It should not have to be the task of a professional teacher to try to inculcate such elementary details as these, or the principles of reasonably good composition: but



\* TWO-WAY™ CARD CABINET  
PLATE VIII

(Libra, Ltd.)



painful experience has taught them that they must often do it before some candidates can have even a sporting chance of passing an examination.

The student should be careful to familiarize himself with this scope of the syllabus and to see that he is well prepared to face questions on any part of it. For this reason, besides general chapters, and chapters relating to the making of main entries, shorter or longer ones have been given to every aspect of cataloguing mentioned in the syllabus, as well as to a few others. These are necessarily brief and should be followed up by reference to the sources indicated from time to time, and especially by critical observations of modern practice as exhibited in such catalogues as may come one's way, whether printed or manuscript, and by examination of the methods of preparing and displaying them.

Care should be exercised in reading examination questions. They are not always what they seem to be at first sight. Sometimes they are framed in two or even three parts, as in such a question as: "What is a 'series entry'; how is it made; and what purpose does it serve?" Make sure that each part of such a question has been answered.

There is, too, a difference between the question that asks for a definition or a statement of this or that, and one that asks for a discussion. For instance: "Discuss briefly the alternative rules (British and American) included in the Anglo-American code," is not quite the same thing as "What are the alternative rules, etc."

Candidates occasionally try to impress examiners by widening the scope of a question. This excess of zeal serves no useful purpose. The examiners are neither pleased nor flattered by this extra display of knowledge, and too often, alas, candidates only suggest that they have not understood the question proper, but have only learned off, parrot-fashion, the printed definition or principle. For your own sakes, therefore, if a simple definition is asked for, give it, illustrate it, and leave it.

It is unwise to try to indicate the form questions may take, because there is always the possibility that a long-standing tendency may suddenly be changed; besides, that is not to suggest study; it is just cramming. To concentrate unduly on any one section of the syllabus is not only to court disaster, but the student is acting unfairly to himself. For, if passing an examination means anything at all, the successful candidate will like to feel that as a result of his industry he is really an accomplished classifier, cataloguer, or whatever else it may be.

In the practical cataloguing tests, the observance of several simple but important points may do much to ensure a higher standard of cataloguing than is often seen.

The entries should be clearly set out in some such way as is indicated in a number of examples in chapter 19, and there should be a precise indication of what each entry and reference is intended to stand for.

The first thing to be determined is the heading for, and the form of,



the main entry. Extreme care should be taken in arriving at these as the whole of what follows may be right or wrong according to whether the main entry is correct or incorrect. Examples of corporate authorship should be carefully looked out for, and dealt with according as to whether they represent a government, a society, an institution, or some other form of corporate authorship. A frequent mistake is to make the main entry for the life of a person under that person's name, instead of treating the person as a subject entry.

Title entries should not be overlooked when the need for them seems to be justified; most libraries have far too few. Form headings should not be confused with subject headings, series entries should be made where necessary, and the scheme of references for dictionary entries should be as complete as is reasonably possible.

Here are a few final hints:

1. It is not essential to repeat the author's name after the title in the main entry.
2. Date of publication *need* not be given in author index entries. It is useful, but not essential.
3. References rather than added entries are frequently made for joint-authors, joint-editors, series editors, etc., but added entries should be made for editors, translators and suchlike people.
4. Full authors' christian names in subject entries and in author index entries are only essential in very large catalogues for distinguishing purposes. A useful economy is to give a single christian name in full, but to indicate more than one by initials, as Symonds, Henry, but Trench, J. B.
5. In the author index entries for joint authors, the surnames of the second need not be repeated when same as the first, as Atkins, S. E. and J. B.
6. Names of editors are frequently omitted from the author index except when there are a number of editions of a work with different editors.
7. In an added entry for editor, translator and suchlike people, the author's name should be included.
8. Rule 152 permits abbreviation of place of publication and publisher's name in a written catalogue.

## FURTHER READINGS

The examination questions, set out year by year in the *Library Association year book*.

References to cataloguing in recent numbers of the professional journals, in *The Year's work in librarianship*, and in the *American Classifiers' and catalogers' year book*.

## EXAMPLES OF PRACTICAL CATALOGUING

THE examples that follow were set at the Library Association's Examinations in recent years. Some of them have been set out in an order that would probably satisfy the examiners, showing the full main entries and indicating what other entries and references should be made in the case of a dictionary catalogue, and what index entries should be provided in a classified catalogue. The rest have been commented on rather fully, and the entries made to a limited extent, in order to give students an opportunity of practising for themselves the art of cataloguing. When *indicating* what other entries should be made, care should be taken to give sufficient information to satisfy the examiners that they would be what users of the catalogue need.

Cataloguing, like other things, leaves room for personal opinions, despite codes of rules, and some will hold different views from the author as to the appropriate headings that should be used. All that has been done is to select headings that would, in our view, prove acceptable to any good cataloguer. As far as possible, the examples have been approached from the angle at which an examination candidate would have to view them, remembering that he has no reference books at hand, and that—up to a certain point—he is only concerned with the actual book in hand, rather than with the place of that book in a catalogue scheme for 10,000 or 100,000 volumes.

For this reason, long strings of references have been usually avoided in the case of the dictionary subject entries; only the *necessary* ones are included. How numerous these might become will be apparent to anyone who is familiar with the American Library Association's *List of subject headings for use in a dictionary catalog*, or with the Library of Congress *Subject headings used in the dictionary catalogues of the Library of Congress*.

Cataloguing from printed descriptions can, at best, only be an approximation to real cataloguing, and students will need to exercise a good deal of common sense and perception. Some of the points on which they must be wary are referred to in the examples, such as the inclusion of material that is obviously not part of the book's title, the omission of things like the imprint and collation, or parts of them, etc.

In very full cataloguing, forenames are given in full. To indicate these, spaces have been left after the initials, which would be completed by the practising cataloguer from his bibliographical resources. It will be noticed, however, that where the author's name is repeated in the title, a practice not commonly followed, it is given in the form printed on the title-page, and in the author index entries initials only are given.

It is wise to approach every example with the assumption that there may be a snag in it somewhere though, to be perfectly fair, there is often none at all, and to ascertain, before commencing to catalogue, just what rule or rules it is meant to illustrate. For instance, there may perhaps be an example of corporate authorship, a fact that may not always be obvious at a glance, somewhere else there may be one that will be hastily catalogued under a subject heading instead of a form heading, and yet again there may be examples that require series and title entries, references from alternative forms of names, and so on.

Few libraries will catalogue and reference books with the fullness meted out in the following examples, on account of the time, expense, and space involved, but examination cataloguing, like examination planning, is intended to portray the ideal rather than the something less with which most of us have to be content in real life! For instance, few subject indexes will be found to index names of individuals or even to make references to related subjects.

**ART NOW**  
 AN INTRODUCTION TO  
 THE THEORY OF MODERN PAINTING AND SCULPTURE  
 By  
 HERBERT READ  
*With one hundred and twenty-eight full-page  
 illustrations reproduced in collotype*  
 FABER AND FABER LIMITED  
 LONDON 24 RUSSELL SQUARE W.C.1

---

*Main entry*

READ, HERBERT.

Art now; an introduction to the theory of modern painting and sculpture, by Herbert Read. London, Faber and Faber, Ltd. [193?].

—p. 128 *illus.* 21cm.

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*Other entries and references for a dictionary catalogue**Subject entries*

PAINTING. *Modern.*

SCULPTURE. *Modern.*

*Subject references*

ART. For books dealing with specific forms of Art, *see under* PAINTING, SCULPTURE, etc.

ÆSTHETICS. *See also* ART and its specific forms, as PAINTING, SCULPTURE, etc.

TASTE [in the Arts]. *See* ÆSTHETICS. BEAUTY. *See* ÆSTHETICS. ESTHETICS. *See* ÆSTHETICS.

---

*Index entries for a classified catalogue**Author index*

READ, H.

*Subject index*

PAINTING. *Modern.*

SCULPTURE. *Modern.*

ART. *See also* under specific forms, as PAINTING, SCULPTURE, etc.

[The alternative is to list under ART its specific forms, as

ART. *General*

— *Painting, etc.*]

ÆSTHETICS. *See also* ART and its specific applications, as PAINTING, SCULPTURE, etc.

BEAUTY. *See* ÆSTHETICS.

ESTHETICS. *See* ÆSTHETICS.

TASTE [in the Arts]. *See* ÆSTHETICS.

A simple example of single author entry. The difficulty lies with the subject entries and references. From a cataloguing standpoint, painting and art are not synonymous. Art covers painting, sculpture, drawing, engraving, architecture, and music.

It seems more useful in this instance to make separate entries under SCULPTURE and under PAINTING than to lump the book with many books of a more general character under ART.

Rule 1: AUTHOR ENTRY (single author)

# EARLY DAYS IN WESTERN AUSTRALIA

BEING THE LETTERS AND JOURNAL OF  
LIEUT. H. W. BUNBURY, 21ST FUSILIERS,

Edited by

Lieut.-Col. W. St. PIERRE BUNBURY

And

W. P. MORRELL.

*Crown 8vo. (7 $\frac{3}{4}$ ×5 $\frac{1}{4}$ ), pp. 224, with 1 collotype plate  
and 3 maps*

OXFORD UNIVERSITY PRESS  
LONDON: HUMPHREY MILFORD

1930

The main entry is made under the author of the letters and journal: BUNBURY, *Lieut.* H—— W——, with added entries under the editors: BUNBURY, *Lieut.-Col.* W—— St. PIERRE, and MORRELL, W—— P——, *ed.*, and under MORRELL, W—— P——, *joint ed.*

Like the Wilmot example, the book has a definite subject, and incidentally illustrates the close relationship between classification and cataloguing. The cataloguer should ask where the classifier would put it, as both form and subject are intermingled. Being letters on a definite subject, the early history of western Australia, it would naturally go at 994. The cataloguer will therefore put it under:

AUSTRALIA, WESTERN. *History*, with a reference: WESTERN AUSTRALIA. *See* AUSTRALIA, WESTERN. There will also be a reference from History to particular continents, countries, etc.

No difficulties seem to present themselves in regard to the subject index entries:

AUSTRALIA, WESTERN. *History*, with a reference: WESTERN AUSTRALIA. *See* AUSTRALIA, WESTERN.

Rule 1: AUTHOR ENTRY (single author)

# INTRODUCTIONS TO JANE AUSTEN

By JOHN BAILEY

148pp.

7½in.

OXFORD UNIVERSITY PRESS  
LONDON: HUMPHREY MILFORD  
1931

---

## Main entry

BAILEY, JOHN.

Introductions to Jane Austen, by John Bailey. London, Oxford  
University press. Humphrey Milford. 1931.  
148p. 19cm.

---

## Other entries and references for a dictionary catalogue

### Subject entry

AUSTEN, JANE. *Criticism.*

### Subject references

ENGLISH FICTION. *History and criticism.*

For works by or about specific writers, *see under* their names, as  
AUSTEN, JANE, etc.

ENGLISH LITERATURE. *See also* ENGLISH FICTION.

FICTION. *History and criticism.*

For works by or about individual novelists, *see under* their names,  
as AUSTEN, JANE, etc. For fiction of particular countries, *see under*  
the adjectival forms, ENGLISH FICTION, etc.

NOVELS. *See* FICTION.

---

## Index entries for a classified catalogue

### Author index

BAILEY, J. Introductions to Jane Austin.

### Subject index

AUSTEN, JANE. *Criticism.*

ENGLISH FICTION. *History and criticism.*

FICTION. *English literature.*

NOVELS. *See* FICTION.

ENGLISH LITERATURE. For works about specific writers, *see under*  
their names, as AUSTEN, JANE, etc.

LITERATURE, ENGLISH. *See* ENGLISH LITERATURE.

---

There is nothing difficult about this book, except possibly in the  
referencing involved to bring it into relationship with English literature.  
It is hardly likely that any cataloguer would make the main entry  
under AUSTEN, but such things of this sort are not by any means  
unknown.

Rule 1: AUTHOR ENTRY (single author)

**The DRAPIER'S LETTERS  
To The  
People of Ireland against receiving  
WOOD'S HALFPENCE**

By  
**JONATHAN SWIFT**  
Edited by Herbert Davis  
*Demy 8vo (9"×6"), pp. 496, with  
half-tone frontispiece*  
**OXFORD**  
At the Clarendon Press  
**MCMXXXV**

---

*Main entry*

SWIFT, JONATHAN.

The Drapier's letters to the people of Ireland against receiving Wood's halfpence, by Jonathan Swift; ed. by Herbert Davis. Oxford, Clarendon press. 1935.

496p. front. 22½cm.

---

*Other entries and references for a dictionary catalogue**Added editor entry*

DAVIS, HERBERT, ed. The Drapier's letters to the people of Ireland, by Jonathan Swift. 1935.

*Title entry*

Drapier's letters, by Jonathan Swift; ed. by Herbert Davis. 1935.

*Subject entries*

IRELAND. *History. 18th century.*      WOOD, WILLIAM.

---

*Index entries for a classified catalogue**Author index*

SWIFT, J. The Drapier's letters to the people of Ireland; ed. by Herbert Davis. 1935.

DAVIS, H., ed. The Drapier's letters, by Jonathan Swift. 1935.

*Title index*

Drapier's letters, by Jonathan Swift; ed. by Herbert Davis. 1935.

*Subject index*

IRELAND. *History. 18th century.*      WOOD, WILLIAM.

---

The title entry is clearly justified; criticism may be levelled at the two suggested subject headings, but examination of the work seems to justify them, though a further entry under COINS, with the accompanying reference under NUMISMATICS, seems unnecessary.

Rule 1: AUTHOR ENTRY (single author)

*Crown 8vo.*

**THE PROBLEM  
Of  
HAMLET**

A SOLUTION

By

A. S. CAIRNCROSS

M.A., D.Litt.

Macmillan and Co., Limited  
St. Martin's Street, London

---

*Main entry*

CAIRNCROSS, A—— S——.

The Problem of Hamlet; a solution, by A. S. Cairncross. London,  
Macmillan and co., ltd. [1936?]

——p. 18½ cm.

*Other entries and references for a dictionary catalogue**Subject entry*SHAKESPEARE, WILLIAM. *Hamlet. Critical studies.**Index entries for a classified catalogue**Author index*

CAIRNCROSS, A. S. Problem of Hamlet.

*Subject index*SHAKESPEARE, WILLIAM. *Hamlet. Critical Studies.*

A comparatively simple example of single authorship. The common but inexcusable mistake here as in the case of biographies, is to make the main entry under Shakespeare, who is, actually, the subject.

The available information is incomplete in several vital details, the date and the pagination. The first has to be assumed and is given in brackets on the ground that an approximate date is better than no date at all.

The desirability of an entry under Hamlet has not been overlooked, but does not seem to be essential, as it is not a text of the play.

Rule 1: AUTHOR ENTRY (single author)



# INLAND WATERS OF AFRICA

By  
S. and E. B. WORTHINGTON

With 40 full-page plates from photographs, maps, and diagrams in  
the text. 8vo.

MACMILLAN and CO., LIMITED, LONDON

1933

## Main entry

WORTHINGTON, S——, and WORTHINGTON, E—— B——.

Inland waters of Africa, by S. and E. B. Worthington. London,  
Macmillan and Co., Ltd. 1933.

———p. 40 plates. maps. diags. 22cm.

## Other entries and references for a dictionary catalogue

### Added author entry

WORTHINGTON, E—— B——, joint author.

### Subject entry

AFRICA, EAST. *Description and travel.*

### Subject references

DESCRIPTION AND TRAVEL. For descriptions of individual countries  
or parts of countries, *see under* their names, as AFRICA, etc.

TRAVEL. For travel in individual countries or parts of countries,  
*see under* their names, as AFRICA. *Description and travel*, etc.

GEOGRAPHY. For geography of individual countries or parts of  
countries, *see under* their names, as AFRICA, etc.

BRITISH EAST AFRICA. *See* AFRICA, EAST.

## Index entries for a classified catalogue

### Author index

WORTHINGTON, S. and E. B. Inland waters of Africa.

WORTHINGTON, E. B.. joint author. Inland waters of Africa.

### Subject index

AFRICA, EAST. *Description and travel.*

EAST AFRICA. *See* AFRICA, EAST.

BRITISH EAST AFRICA. *See* AFRICA, EAST.

GEOGRAPHY. TRAVEL. Similar references as for the D.C.

A simple enough example of joint-author-ship. Any difficulty that there may be is in connexion with the subject entry. A reading of the title alone might lead the cataloguer to put it under AFRICA as a whole, whereas examination shows that it is limited to East Africa. The cataloguer should never rely solely on the wording of a title-page; sooner or later it will let him down badly.

Rule 2: JOINT AUTHOR ENTRY

**THE  
MAKING OF  
GEOGRAPHY**

By

R. E. DICKINSON AND O. J. R. HOWARTH

OXFORD

AT THE CLARENDON PRESS

1933

---

*Main entry*

DICKINSON, R—— E——, and HOWARTH, O—— J—— R——.

The Making of geography, by R. E. Dickinson and O. J. R. Howarth. Oxford, Clarendon Press. 1933.

272 p. 5 plates. 30 illus. 21 cm.

---

*Other entries and references for a dictionary catalogue*

*Added author entry*

HOWARTH, O—— J—— R——, joint author.

*Subject entry*

GEOGRAPHY. *History*.

*Subject references*

DISCOVERIES. *Geographical*. See also GEOGRAPHY. *History*.

EXPLORATION. *Geographical*. See DISCOVERIES. *Geographical*.

---

*Index entries for a classified catalogue*

*Author index*

DICKINSON, R. E., and HOWARTH, O. J. R. Making of geography.

HOWARTH, O. J. R., joint author. Making of geography.

*Subject entry*

GEOGRAPHY. *History*.

DISCOVERIES. *Geographical*. See also GEOGRAPHY. *History*.

EXPLORATION. *Geographical*. See DISCOVERIES. *Geographical*.

---

Another simple example of joint authorship. The only difficulty lies in the subject entry, and even that is obvious enough. The important thing to remember is to make the sub-head *History*, to separate it from other books on the more practical aspect of the subject.

Rule 2: JOINT AUTHOR ENTRY

**DEUTERONOMY****The Framework of the Code**

By

ADAM C. WELCH, D.D.

*Demy 8vo. (9×6) pp. 224*

OXFORD UNIVERSITY PRESS

LONDON: HUMPHREY MILFORD

1932

*Main entry*

WELCH, ADAM C.—.

Deuteronomy, the framework of the code, by Adam C. Welch.  
 London, Oxford University press. Humphrey Milford. 1932.  
 224p. 22½ cm.

*Other entries and references for a dictionary catalogue**Subject entry*

BIBLE. *Old Testament. Deuteronomy. Criticism and interpretation*  
 [or, Commentaries].

*Subject references.*

DEUTERONOMY. *See* BIBLE. *Old Testament. Deuteronomy.*  
 OLD TESTAMENT. *See* BIBLE. *Old Testament.*

*Index entries for a classified catalogue**Author index*

WELCH, A. C. Deuteronomy.

*Subject index*DEUTERONOMY. *Criticism and interpretation* [or, Commentaries].

OLD TESTAMENT. For specific parts, *see under* names, as  
 DEUTERONOMY, etc.

BIBLE. For specific parts, *see under* names, as OLD TESTAMENT,  
 DEUTERONOMY, etc.

Two rules have to be considered in arriving at the main entry for this book: that for Bible and similar sacred books (119), and that for commentaries (13).

As it appears to be a critical work, and not a text with commentary attached, the main entry is made under the author.

There is some difficulty with regard to the choice of subject entry. The specific head rule would require direct entry under DEUTERONOMY, and most libraries would follow this course. Libraries using the joint code would enter texts of Deuteronomy at the appropriate sub-head under BIBLE, and would naturally enter commentaries or criticisms in the same way.

Rule 13: COMMENTARIES

## HELPS TO THE STUDY OF THE BIBLE

SECOND EDITION

WITH MANY CORRECTIONS, ALTERATIONS  
AND ADDITIONS

By

THE BISHOP OF BRADFORD

G. H. BOX, C. H. DODD, G. BUCHANAN

GRAY, HUGH LAST, R. H. MALDEN,

THE BISHOP OF OXFORD,

H. WHEELER ROBINSON, G. ADAM SMITH,

and A. SOUTER

*Crown 8vo, pp. 832*

OXFORD UNIVERSITY PRESS

LONDON: HUMPHREY MILFORD

A book that involves careful thought, and of the sort that is responsible for a lot of failures because that little thought is not expended.

At least four rules are involved in the main entry, *viz.* those for commentaries (13), for the Bible and similar sacred books (119), for joint authorship (2), and for ecclesiastical dignitaries (34).

Rule 119 may be dismissed as it is not a text of the Bible, nor *exactly* a commentary, but a sort of general handbook to the text, antiquities, etc., so that in the dictionary catalogue a subject entry is suggested under BIBLE. *Study and teaching.*

A reading of rule 13 leads to a decision to make the main entry under the first of the authors.

As there are as many as ten of them, the names of the second and following authors do not figure either in the heading or in the title, but in a note or in the contents. The cataloguer is left free to exercise his discretion as to whether added entries or only references shall be made under the nine other authors. Personally I think references would meet the case, except possibly in libraries where unit cards are used, and even then the use of so many cards is difficult to justify.

It should be made clear that the main entry is under the surname of the Bishop of Bradford, with a reference from his See. The same, of course, applies to the Bishop of Oxford.

The only essential detail missing from the description is the date of publication, but it appears that the first edition was published in 1901. In these circumstances one is justified in saying "first publ. 1901."

Rule 13: COMMENTARIES (that are not strictly commentaries)

MACMILLAN

viii+206 pp.

**PREPARATORY ENGLISH GRAMMAR**

Adapted from

NESFIELD'S "OUTLINE OF ENGLISH GRAMMAR"

By ASHLEY SAMPSON

© MACMILLAN AND CO., LTD.

*Main entry*

NESFIELD, ———.

Preparatory English grammar; adapted by Ashley Sampson from [—] Nesfield's "Outline of English grammar." London, Macmillan and co., ltd. [1935?]  
viii, 206p. 19cm.

*Other entries and references for a dictionary catalogue**Added author entry*

SAMPSON, ASHLEY. Preparatory English grammar; adapted from [—] Nesfield's "Outline of English grammar." [1935?]

*Subject entry*ENGLISH LANGUAGE. *Grammar.**Subject references.*

GRAMMAR. *See also* subdivision GRAMMAR under names of languages, as ENGLISH LANGUAGE, FRENCH LANGUAGE, etc.

LANGUAGE. For specific languages, *see under* names, as ENGLISH LANGUAGE, etc.

PHILOLOGY. *See* LANGUAGE.

*Index entries for a classified catalogue**Author index*

NESFIELD, ———. Preparatory English grammar; adapted from "Outline of English grammar." [1935?]

SAMPSON, A. Preparatory English grammar.

*Subject index*ENGLISH LANGUAGE. *Grammar.*

LANGUAGE. Reference as in a D.C.

GRAMMAR. Reference as in a D.C.

PHILOLOGY. *See* LANGUAGE.

This example is catalogued in accordance with the rule for excerpts and chrestomathies (number 18), the nearest applicable rule. In regard to the subject entry, the student might usefully read the last paragraph of Cutter's commentary on his rule 175, governing compound subject names: "It is the custom and is probably best not to put English language and English literature under England, as they have extended far beyond the place of their origin."

Rules 17-18: EPITOMES, EXCERPTS, CHRESTOMATHIES

*Crown 8vo. 163 pages.*

**TO**  
**THE FORBIDDEN LAND**  
 DISCOVERIES AND ADVENTURES  
 IN TIBET  
 Selected And Adapted  
 from  
 SVEN HEDIN'S  
*TRANS-HIMALAYA*  
 With A Biographical Sketch  
 Of The Author, Questions And  
 Exercises, And Illustrations  
 Macmillan

---

*Main entry*

HEDIN, SVEN.

Trans-Himalaya; [passages] selected and adapted [for juvenile readers, entitled] To the forbidden land; discoveries and adventures in Tibet. With biographical sketch of the author, questions and exercises, and illustrations. London, Macmillan and co., ltd. [1934?]

163p. —illus. 18cm.

---

*Other entries and references for a dictionary catalogue*

*Subject entry*

TIBET. *Description and travel.*

*Subject references*

THIBET. *See* TIBET.

ASIA. For books on specific parts, *see under* names, as TIBET, etc.

---

*Index entries for a classified catalogue*

*Author index*

HEDIN, S. Trans-Himalaya; selected and adapted [entitled] To the forbidden land.

*Subject index*

TIBET. *Description and travel.*

THIBET. *See* TIBET.

ASIA. For books on specific parts, *see under* names, as TIBET, etc.

---

A simple case of single authorship. It shows a satisfactory way of bringing together the full text of work and an abridgement of it. In a card catalogue it would be desirable to include an added entry under the title of the adaptation for people who did not know that it had any relation to the larger work. Where title entries are provided to any great extent it would be as well to make them, in this instance, under both the original and the adapted titles.

Rule 18: EXCERPTS, CHRESTOMATHIES

*With 281 Illustrations, Crown 8vo.*

# MINOR SURGERY

By

LIONEL R. FIFIELD

F.R.C.S. (Eng.)

Second Edition

Revised by

McNEILL LOVE

M.S. (Lond.), F.R.C.S. (Eng.)

LONDON

H. K. LEWIS & CO. LTD.

## *Main entry*

FIFIELD, LIONEL R——.

Minor surgery, by Lionel R. Fifield. 2nd ed., rev. by McNeill Love. London, H. K. Lewis and co., Ltd. [193 ?]

——p. 281 *illus.* 19cm.

## *Other entries and references for a dictionary catalogue*

### *Added author entry*

LOVE, McNEILL, *ed.*

Minor surgery, by Lionel R. Fifield. 2nd ed., rev. by McNeill Love. [193 ?]

### *Subject entry*

SURGERY

### *Subject references*

MEDICINE. *See also* SURGERY.

## *Index entries for a classified catalogue*

### *Author index*

FIFIELD, L. R. Minor surgery. 2nd ed.

LOVE, McNEILL, *ed.* Minor surgery, by Lionel R. Fifield. 2nd ed., rev. by McNeill Love. [193 ?]

### *Subject index*

SURGERY.

MEDICINE. *See also* SURGERY.

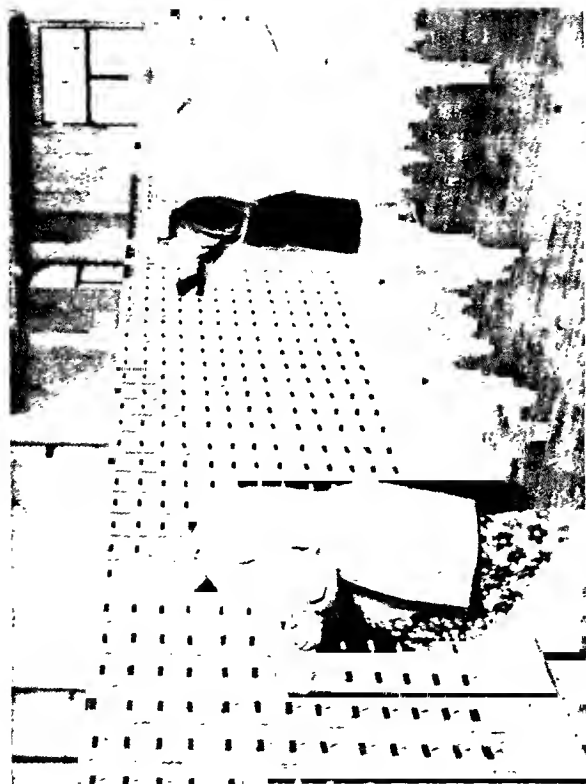
An example of rule 19, revisions. The question to be settled is whether the main entry shall be under the author of the original work or under the reviser. The first course has been followed on the information in the preface to the second edition, which says: "I have endeavoured to maintain the style and arrangement of the former edition."

There is no clue to the date of publication, either of the first or of the second edition. hence the regrettable note of uncertainty.

Rule 19: REVISIONS







*(Chief Librarian, National Central Library)*  
SECTION OF CARD CATALOGUE  
(London Libraries Union Catalogue.)  
PLATE IX

## THE ROMANTIC AGONY

By MARIO PRAZ

Translated from the Italian by

ANGUS DAVIDSON

OXFORD UNIVERSITY PRESS

From an examination point of view this is a very unsatisfactory example, as it lacks so many of the essential details, such as size, pagination and date.

The main entry is clearly made under PRAZ, MARIO, with an added entry under the translator, DAVIDSON, ANGUS, in accordance with rule 21.

Fortunately, the long descriptive note is more helpful than the title towards arriving at the subject of the book, which is ROMANTICISM IN LITERATURE. A reference should be made from EUROPEAN LITERATURE. *History*. See also ROMANTICISM IN LITERATURE. There will naturally be a general reference from LITERATURE to its national or continental forms.

Admittedly, the heading used is rather a wide one, but its use avoids employing a whole series of entries and references, like EROTICISM IN LITERATURE, etc.

Opinions differ as to the extent to which title entries should be provided, but clearly one is indicated in this case, as the subject is not obvious.

In the indexes to a classified catalogue, entries will be made in the author index under PRAZ and under DAVIDSON, and in the subject index under ROMANTICISM IN LITERATURE, under EUROPEAN LITERATURE. *Romanticism*, and a general reference under LITERATURE.

The note indicates that the original Italian edition appeared in 1931: acting on the axiom that an approximate date is better than no date at all, one may safely write [193 ?].

Candidates are advised to indicate in their entries such particulars as would properly form part of the imprint or collation, as —p. —cm., and so on. The examiner is thus made aware that the candidate is not unaware of the omission of one or more essentials.

Rule 21: TRANSLATIONS

**THE  
THEORY AND PRACTICE  
of**

**MASSAGE AND MEDICAL GYMNASTICS**

By

BEATRICE M. GOODALL-COPESTAKE

*Fifth Edition. 118 Illustrations, including 22 Plates. Demy 8vo.*

LONDON

H. K. LEWIS & CO., LTD.

As far as the main entry is concerned this is clearly a case of an author with a compound name (rule 25), and in the absence of any information as to "the author's own usage," the entry will be made under the first part of the name, GOODALL-COPESTAKE, with a reference from COPESTAKE.

The difficulty arises in regard to the subject entries and references. As the first entry I should choose MASSAGE, with a second under GYMNASTICS. *Medical*, and a reference from MEDICAL GYMNASTICS. A perusal of the prospectus suggests further references from PHYSICAL EDUCATION AND TRAINING, SWEDISH DRILL, THERAPEUTICS, HYGIENE. *Personal*, EXERCISE and DRILL, to GYMNASTICS, and a *see* reference from HEALTH to HYGIENE.

For curiosity I turned up a similar book in the Liverpool catalogue and found "Medical gymnastics and massage in general practice," by J. Arvedson, which has entries under MEDICINE and MASSAGE, but nothing under Gymnastics or Physical Culture, headings used in this catalogue.

In the subject index to the classified catalogue, assuming entries in the catalogue under MASSAGE and under GYMNASTICS those terms should be indexed, with references as in the case of the dictionary catalogue—or entries.

There is no date on the title-page, but the preface is dated 1933. This should be written in square brackets [1933], with a footnote to the effect that it is the date of the preface.

Rule 25: COMPOUND SURNAMES

# MUHAMMADAN LAW

AN ABRIDGEMENT ACCORDING TO  
ITS VARIOUS SCHOOLS

By SEYMOUR VESEY-FITZGERALD

LONDON  
HUMPHREY MILFORD

1931

268pp.

---

## Main entry

VESEY-FITZGERALD, SEYMOUR.

Muhammadan law; an abridgement according to its various schools, by Seymour Vesey-Fitzgerald. London, Humphrey Milford. 9131.

268p. 22 cm.

---

## Other entries and references for a dictionary catalogue

### Author reference

FITZGERALD, SEYMOUR VESEY-. *See* VESEY-FITZGERALD, SEYMOUR.

### Subject entry

MOHAMMEDANISM. *Law.*

### Subject references

ISLAM. *See* MOHAMMEDANISM.

KORAN. *See also* MOHAMMEDANISM.

MAHOMMEDANISM. *See* MOHAMMEDANISM.

MUHAMMADANISM. *See* MOHAMMEDANISM.

As an indication of the amount of cross-referencing that *can* be done in a dictionary catalogue, the A.L.A. *List of subject-headings* directs reference also from Arabs; Babism; Caliphs; Dervishes; Moors; Moslems; Musselmans; Polygamy; Religions; Saracens; Sufism; Wahabis.

LAW.	} For books on the law of special subjects or countries, <i>see under</i> names of subjects or countries.
LEGISLATION.	
JURISPRUDENCE.	

RELIGIONS. For books on specific religions, *see under* their names, as MOHAMMEDANISM, etc.

---

## Index entries for a classified catalogue

### Author index

VESEY-FITZGERALD. S. Muhammadan law.

FITZGERALD, S. VESEY-. *See* VESEY-FITZGERALD, S.

*Subject Index*

MOHAMMEDANISM. *Law.*  
 ISLAM.  
 MAHOMMEDANISM. } *Sce* MOHAMMEDANISM.  
 MUHAMMADANISM. }

Similar references to those made in the dictionary catalogue under KORAN, LAW, LEGISLATION, JURISPRUDENCE and RELIGIONS may also be made in the subject index, as far as is considered expedient.

A simple example of the rule for compound surnames. Provides an admirable example of the difficulties that exist in adequately referencing subjects in a dictionary catalogue.

## Rule 25: COMPOUND SURNAMES

**THE  
LAW OF PEACE**

By C. VAN VOLLENHOVEN

Translated by  
W. HORSFALL CARTER

With a Preface by  
JONKHEER W. J. M. VAN EYSINGA  
Judge in the Permanent Court of International Justice  
MACMILLAN & CO., LTD.

*Main entry*

VOLLENHOVEN, C—— van.

The Law of peace, by C. van Vollenhoven. Tr. by W. Horsfall Carter. With a pref. by Jonkheer W. J. M. van Eysinga. London, Macmillan and co., ltd. [1936?]

——p. 21cm.

*Other entries and references for a dictionary catalogue**Added author entries*

CARTER, W—— HORSFALL, tr.  
EYSINGA, Jonkheer W. J. M. van

*Subject entries*

INTERNATIONAL LAW AND RELATIONS.  
PEACE.

*Subject references*

LAW, INTERNATIONAL. *See* INTERNATIONAL LAW AND RELATIONS.  
WAR. *See also* PEACE.

---

*Index entries for a classified catalogue**Author index*

VOLLENHOVEN, C. van. Law of peace.  
van VOLLENHOVEN, C. *See* VOLLENHOVEN, C. van.  
CARTER, W. H., *tr.* Law of peace.  
EYSINGA, W. J. M. van. Law of peace.  
van EYSINGA, W. J. M. *See* EYSINGA, W. J. M. van.

*Subject index*

INTERNATIONAL LAW AND RELATIONS.  
PEACE.  
LAW, INTERNATIONAL. *See* INTERNATIONAL LAW.  
WAR. *See also* PEACE.

---

An apparently simple title, yet one full of snags, and one on which quite a lot of time could be spent.

The rule governing surnames with prefixes (number 26) comes into operation twice. The choice of International Law as the specific subject is justified by the descriptive text: "In this historical commentary on the law of nations," but an additional entry seems to be warranted under the more specific subject Peace. Cutter's rule 171 "Of two subjects exactly opposite choose one and refer from the other" has not been overlooked, nor his note to that rule: "To this rule there may be exceptions"; peace and war has been regarded as one of them, for many books on the art of war have nothing to do with peace.

Jonkheer, by the way, is a Dutch title, not a christian name. International law and relations is a heading used in the Congress Subject headings.

## Rule 26: SURNAMES WITH PREFIXES

8vo.

**NATURE, MAN AND GOD**

BEING THE GIFFORD LECTURES  
DELIVERED IN THE UNIVERSITY  
OF GLASGOW IN THE ACADEMICAL  
YEARS 1932-1933 AND 1933-1934

By

WILLIAM TEMPLE

Archbishop of York

MACMILLAN AND CO. LIMITED

*Main entry*

TEMPLE, WILLIAM, *abp. of Canterbury, formerly of York.*

Nature, man and God; being the Gifford lectures delivered in the university of Glasgow in the Academic years 1932-1933 and 1933-1934, by William Temple, archbishop of York. London, Macmillan and co., ltd. [1934?]

—p. 21 cm.

*Other entries and references for a dictionary catalogue**Author reference*

CANTERBURY, *Archbishops of.* See under the family names of the holders of the office, as TEMPLE, WILLIAM, etc.

*Subject entry*

THEISM.

*Subject references*

ATHEISM. See also THEISM.

GOD. See THEISM.

NATURAL THEOLOGY. See also THEISM.

RELIGION AND SCIENCE. See also THEISM.

THEOLOGY. See also THEISM.

RELIGION, PHILOSOPHY OF. See also THEISM.

*Series entry*

GIFFORD LECTURES.

TEMPLE, WILLIAM, *abp. of Canterbury, formerly of York.* Nature, man and God: being the Gifford lectures . . . for 1932-1933 and 1933-1934.

*Index entries for a classified catalogue**Author index*

TEMPLE, W., *abp. of Canterbury.* Nature, man and God.

CANTERBURY, *Archbishops of.* See under their surnames, as TEMPLE, W., etc.

*Subject index*

THEISM.

And similar references to those above.

Rule 34: ECCLESIASTICAL DIGNITARIES

With Facsimile Illustrations and Eight  
Collotype Plates.

**A SELECTION  
FROM THE LETTERS OF  
LEWIS CARROLL  
TO HIS CHILD FRIENDS**

Together with  
**EIGHT OR NINE WISE WORDS ABOUT  
LETTER-WRITING**

Edited with an Introduction and Notes

By  
**EVELYN M. HATCH**  
**LONDON**  
**MACMILLAN and CO.**

In the main a simple example of the application of rule 38, Pseudonyms. As it is assumed that everyone who works in a library will know that in real life Lewis Carroll was Rev. C. L. Dodgson, the main entry will be made under that name, with a reference from Carroll, and of course an added entry under the name of the editor.

Rule 170, analytical entries, is also involved in the words "Analytical entries under author or title may be made for distinct parts of works." In this case a title analytical is clearly indicated.

No subject entry is needed for the dictionary catalogue, but a reference might be usefully made under LETTERS, like that made in the Liverpool catalogue: "For the letters of individual writers, *see under their names*," and a similar reference under ENGLISH LETTERS. In the subject index to the classified catalogue there will naturally be an entry under ENGLISH LETTERS, and possibly under LETTERS, ENGLISH.

It will be seen that there is no indication of the date of publication, but examination shows that it was subsequent to 1932: the date may, therefore, be shown as [193 ?]. Carroll, by the way, is not a subject in this case.

Rule 38: PSEUDONYMS



**THE  
HOMERIC HYMNS**

Edited By T. W. ALLEN

*Fellow of Queen's College, Oxford*  
W. R. HALLIDAY and E. E. SIKES

SECOND EDITION

Pp. 588

OXFORD

AT THE CLARENDON PRESS

*Main entry*

1936

HOMERUS.

The Homeric hymns, ed. by T. W. Allen, W. R. Halliday and E. E. Sikes. 2nd ed. Oxford, Clarendon press. 1936. 588p. 19cm.

*Other entries and references for a dictionary catalogue*

*Added author entries*

ALLEN, T—— W——, and others, ed.

HALLIDAY, W—— R——, joint ed.

SIKES, E—— E——, joint ed.

*Author reference*

HOMER. See HOMERUS.

*Subject entry*

nil.

*Form reference*

GREEK POETRY. For the works of individual Greek poets, *see under* their names, as HOMERUS, etc.

*Title entry* (if one is considered necessary, which is doubtful).

HOMERIC HYMNS, The, ed. by T. W. Allen, W. R. Halliday, and E. E. Sikes. 2nd ed., 1936.

*Index entries for a classified catalogue*

*Author index*

HOMERUS. Homeric hymns.

ALLEN, T. W., ed. Homeric hymns.

HOMER. See HOMERUS.

HALLIDAY, W. R., ed. „ „

SIKES, E. E., ed. „ „

*Subject index* [really a form and subject index]

GREEK POETRY.

*Title index*

Homeric hymns. The, ed. by T. W. Allen, W. R. Halliday, and E. E. Sikes. 2nd ed. 1936.

Illustrates two important rules, that concerning joint authorship [editors are subject to the same rules as authors (rule 57)], especially in regard to more than two authors, and that regarding ancient Greek writers. The work is a text with a commentary, as distinct from a commentary with a subordinate text.

It has not been overlooked that most public libraries would enter under HOMER, but we have stuck to the code for obvious reasons.

Rule 49: ANCIENT GREEK WRITERS

## The Heritage of MUSIC

### Volume II

Twelve studies of great composers, collected and  
edited by

HUBERT J. FOSS

Crown 8vo, pp. 270, with music examples.

OXFORD UNIVERSITY PRESS

Amen Corner, Warwick Square, London. E.C.4.

#### *Main entry*

FOSS, HUBERT J.—, *ed.*

The Heritage of music; twelve studies of great composers, collected and edited by Hubert J. Foss. London, Oxford University press. [1934?]

v. 2, 270 pp. 19cm.

*Contents:* William Byrd, 1543-1623, by E. H. Fellowes.—The Scarlattis: Alessandro, 1659-1725; Domenico, 1685-1757, by Philip Radcliffe.—Les Clavecinistes: Couperin, 1668-1733; Rameau, 1683-1764, by Herbert Wiseman.—George Frederick Handel, 1685-1759, by W. H. Hadow.—Christopher Willibald Gluck, 1714-1787, by D. F. Tovey.—Carl Maria von Weber, 1786-1826, by Dennis Arundell.—Hector Berlioz, 1803-1869, by Tom S. Wotton.—Felix Mendelssohn-Bartholdy, 1809-1847, by Hubert J. Foss.—Frédéric François Chopin, 1810-1849, by Humphrey Morgan-Browne.—Franz Liszt, 1811-1886, by Cecil Gray.—Giuseppe Verdi, 1813-1901, by F. Bonavia.—Hugo Wolf, 1860-1903, by Walter Ford.

#### *Other entries and references for a dictionary catalogue*

#### *Subject entry*

MUSICIANS. *Critical studies.*

#### *Index entries for a classified catalogue*

#### *Author index*

FOSS, H. J., *ed.* Heritage of music. v. 2.

#### *Subject index*

MUSICIANS. *Critical studies.*

Provides an example of a case in which the main entry is under the editor. It is clear that the cataloguer is only concerned with the second volume of the work: nowhere is there any indication of the contents of the first volume. The date is "assumed." The contents note is made in conformity with rule 167.

Rule 170 provides for analytical entries, and the student should make it clear that he had not overlooked the necessity for such entries under each of the composers dealt with: in view of the standing of the contributors, author analyticals are also indicated.

Rule 57: EDITORS, etc.

**THE WORLD OF MAN**

Prose Passages Chiefly from the Works of the Great  
Historians Classical and English

A prose anthology on new lines  
designed to illustrate the great themes of history and to  
introduce the work of the masters to all those who are  
interested in the past.

Chosen and arranged by

L. J. CHENEY

Large Crown 8vo. 7 $\frac{3}{4}$ "×5 $\frac{1}{2}$ "

pp. xiv+314

CAMBRIDGE UNIVERSITY PRESS

---

*Main entry*

CHENEY, L—— J——, *ed.*

The World of man: prose passages, chiefly from the works of the great historians, classical and English: a prose anthology on new lines designed to illustrate the great themes of history and to introduce the work of the masters to all those who are interested in the past, chosen and arranged by L. J. Cheney, London, Cambridge University press [193 ?].

xiv, 314p. 19 $\frac{1}{2}$ cm.

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*Other entries and references for a dictionary catalogue**Title entry*

World of man: prose passages, chiefly from the works of the great historians . . . chosen and arranged by L. J. Cheney. [193 ?]

*Subject entry*

HISTORY. *Anthologies.*

*Form reference*

ANTHOLOGIES. For anthologies limited to definite subjects. *see*  
*under* those subjects, as HISTORY, etc.

COLLECTIONS. *See* ANTHOLOGIES.

---

*Index entries for a classified catalogue**Author index*

CHENEY, L. J., *ed.*

*Subject index*

HISTORY. *Anthologies.*

*Subject and form index reference*

As in the case of the dictionary catalogue.

*Title index*

World of man: [historical] prose passages, arranged by L. J. Cheney.

---

The only point on which controversy can arise is in regard to the subject entry under HISTORY, but it is quite clearly justified.

The second sub-title would be relegated to a note in most ordinary library cataloguing.

## Volume I

Separate Case of Maps

**HISTORY OF THE GREAT WAR**

Based On Official Documents  
By Direction Of The Historical Section  
Of The Committee Of Imperial Defence.

MILITARY OPERATIONS  
FRANCE AND BELGIUM, 1914

Mons, The Retreat To The Seine, The Marne  
And The Aisne, August-October, 1914

Compiled By  
BRIGADIER-GENERAL SIR JAMES E. EDMONDS

Maps And Sketches

Compiled By  
MAJOR A. F. BECKE

MACMILLAN AND CO., LTD.  
LONDON

1933

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As an example of Governmental corporate authorship, the main entry will be made under GREAT BRITAIN. *Committee of Imperial Defence. Historical Section*, with a reference from COMMITTEE OF IMPERIAL DEFENCE, and for safety's sake from IMPERIAL DEFENCE, COMMITTEE OF, with an added entry under EDMONDS, *Brig.-Gen. Sir James E—*, and either an added entry or a reference under BECKE, *Major A— F—*.

Even though the maps may be construed as constituting an atlas, in accordance with rule 165, they do not need to be catalogued separately, but after the imprint and collation one may write: *and atlas*.

The subject entry for the dictionary catalogue is EUROPEAN WAR, 1914-18. *Military Operations: Western Front*, or WORLD WAR, 1914-18, with a reference from the form not used. Separate entries under FRANCE and under BELGIUM are hardly needed, this being a volume of the complete history of the War. Reference should, however, be made from both countries.

The index entries and references for the classified catalogue are clear enough, and do not seem to call for further comment here.

Rule 58: GOVERNMENT PUBLICATIONS (General Rule)

## THE ASSYRIAN LAWS

Edited with  
Translation and Commentary

By

G. R. DRIVER, M.A., And JOHN C. MILES, Kt., M.A.

- Demy 8vo (9"×6"), pp. 558.

OXFORD

At the Clarendon Press

1935

The hasty cataloguer might easily make the main entry under the editors, DRIVER and MILES. But mature consideration will remind him of rule 62. Laws: "Enter laws . . . under the name of the country or state, with added entry under the name of the compiler or editor," though rule 63 (Digests) might be applicable, *except* that a reading of the note suggests that the use of rule 62 is correct procedure: "The purpose of this book is to make accessible . . . the text . . . of all known Assyrian laws." The main entry will therefore be ASSYRIA. *Laws*. Added entries will of course be made under DRIVER, G— R—, and MILES, Sir JOHN C—, *ed.*, and MILES, Sir JOHN C—, *joint ed.*

Strictly, in view of the "commentary," a subject entry under ASSYRIA. *Laws* is also indicated, though ordinary public libraries would probably omit it. If the entry is omitted, the candidate would be wise to point out to the examiners that it is regarded as redundant.

In the classified catalogue, the author index will have entries under ASSYRIA. *Laws*, under DRIVER and MILES, and under MILES, the subject index an entry under ASSYRIA. *Laws*, and a reference under LAWS. For laws of individual countries and states, *see under* names of countries.

There should be a reference under LAWS and under STATUTES to individual countries and states.

Rule 62: LAWS

*Crown 8vo*

**A DIGEST  
OF THE LAW OF EVIDENCE  
IN COURTS MARTIAL**

(Under The Army And Air Force Acts)

ADAPTED FROM  
SIR JAMES STEPHEN'S  
DIGEST OF THE LAW OF EVIDENCE

By  
SIR HARRY LUSHINGTON STEPHEN  
AND  
CAPTAIN R. TOWNSHEND-STEPHENS  
MACMILLAN AND CO., LIMITED  
1934

Full of snags from the cataloguer's point of view, some excusable for inexperienced cataloguers, others avoidable by a little careful thought.

It is an adaptation of a digest, and clearly a case "when the original text of the laws digested . . . has been quoted only in part, or in a fragmentary manner." The main entry does not therefore go under the name of the country, but under that of the digester.

The next question to be decided is whether it shall be made under Sir JAMES STEPHEN or under Sir HARRY L. STEPHEN. A careful reading of the description suggests the retention of the name of the original author, with an added entry under the adaptor, and a second added entry or a reference under R. TOWNSHEND-STEPHENS. A reference will also be required from the second part of the compound name: STEPHENS, *Capt. R.*—TOWNSHEND-. See TOWNSHEND-STEPHENS, *Capt. R.*—. The rule for the main entry also requires "added entry or reference under the name of the country: GREAT BRITAIN. *Statutes.*"

The subject entry for the dictionary catalogue will be COURTS MARTIAL, with *see or see also* references as circumstances may require, from MARTIAL LAW, MILITARY LAW, ARMY LAW, AIR FORCE LAW, and ROYAL AIR FORCE LAW, and a general reference under LAW: for laws relating to specific subjects *see under* those subjects, as COURTS MARTIAL, etc. An added entry is also warranted under EVIDENCE. *Law.*

The index entries for the classified catalogue are: Author index: STEPHEN, Sir JAMES, STEPHEN, Sir H. L., TOWNSHEND-STEPHENS, *Capt. R.*, with a reference from STEPHENS, *Capt. R.* TOWNSHEND-, and GREAT BRITAIN. *Statutes.* For the subject index: COURTS MARTIAL, with references from LAW, MARTIAL LAW, MILITARY LAW, AIR FORCE LAW, ROYAL AIR FORCE LAW and ARMY LAW. Also an entry: EVIDENCE. *Law.*

Rule 63: DIGESTS OF LAWS. COMPILATIONS, etc.

Department Of International Studies Of  
The London School of Economics and Political Science  
(University of London)

**ANNUAL DIGEST OF  
PUBLIC INTERNATIONAL LAW CASES**

Being A Selection From The Decisions Of International  
And National Courts And Tribunals Given During The  
Years 1927 and 1928

Editors

ARNOLD D. McNAIR, C.B.E., LL.D.,

And

H. LAUTERPACHT, LL.D., Dr. Jur., Dr. Sc. Pol.

Advisory Committee

Sir Cecil J. B. Hurst, G.C.M.G., K.C.B., K.C., LL.D.

Mr. A. Hanmarkjöld

Sir John Fischer Williams, C.B.E., K.C.

Mr. W. E. Beckett, M.A.

LONGMANS, GREEN AND CO. LTD.

39, PATERNOSTER ROW, LONDON, E.C. 4

The nearest rule that seems to apply is that relating to Digests of reports (65): "Enter digests of reports under the digester; if anonymous, under the title." Added entries are to be made "under the name of the court or judge whenever the digest is limited to the reports of a particular court, and under the title of the collection or set of reports digested, provided it is frequently referred to by its title."

If it is decided that the volume is not anonymous, as it is not, the next question to be determined is: who is the digester? If one turns back to the definition of an author it will be found that he is "the maker of the book or the person or body immediately *responsible for its existence*." This is, in the present instance, the Department of international studies of the London School of Economics and Political Science, which is, in turn, a department of the University of London.

The cataloguer will recall rule 84, which enters "the colleges of a British university . . . under the name of the university, with the name of the college or school as subheading." But there is a subordinate clause which says that "Professional schools whose names begin with a proper noun or adjective may be entered under their own names, particularly if they are situated at a distance from the university . . . or for other reasons are unlikely to be looked for under its name."

On the whole it would seem best to enter directly under LONDON SCHOOL OF ECONOMICS AND POLITICAL SCIENCE (University of London). *Department of international studies*. A reference must be made: LONDON. *University. London school of economics and political science*. See LONDON SCHOOL OF ECONOMICS AND POLITICAL SCIENCE.

An added entry should be made under the two editors, with a reference from the second. The rule also implies the desirability of an added title entry: ANNUAL DIGEST OF PUBLIC INTERNATIONAL LAW CASES.

The subject entry is as obvious as the main entry is involved: INTERNATIONAL LAW AND RELATIONS. *Digests of cases*. LAW, INTERNATIONAL. See INTERNATIONAL LAW AND RELATIONS. JURISPRUDENCE. See also INTERNATIONAL LAW AND RELATIONS. In this connexion, students should read Cutter's rule 175 on compound subject names, and especially the interesting note thereto.

The names of the advisory committee will be ignored.

The index entries for the classified catalogue seem to be too obvious to need explanation.

#### Rule 65: DIGESTS OF REPORTS



*Published under the auspices of the Committee of the Junior Section of  
the Churchmen's Union*

**A MODERN  
CONFIRMATION MANUAL**

By the Rev.

HARRY KENNETH LUCE, M.A.

WITH A PREFACE BY THE HEADMASTER OF HARROW

Second Edition

*Crown 8vo. Cloth.*

A. & C. BLACK, Ltd., 4, 5, & 6 SOHO SQUARE, LONDON, W.1

*Main entry*

CHURCHMEN'S UNION. *Committee of the Junior Section.*

A Modern confirmation manual; published under the auspices of the Committee of the Junior section of the Churchmen's Union, by the Rev. Harry Kenneth Luce. With a pref. by [—], the headmaster of Harrow. 2nd ed. London, A. & C. Black. [193 ?]

—p. 18cm.

*Other entries and references for a dictionary catalogue*

*Added author entries*

LUCE, Rev. HARRY KENNETH.

[FAMILY NAME OF HEADMASTER OF HARROW AT THE TIME. Doubtfully necessary in ordinary cataloguing.]

*Subject entry.* CONFIRMATION, RITE OF.

*Subject references*

SACRAMENTS. *See also* CONFIRMATION.

rites and ceremonies, religious. *See also* CONFIRMATION.

CHURCH OF ENGLAND. *Ritual.* *See also* under names of separate Rites, as CONFIRMATION, etc.

*Index entries for a classified catalogue*

*Author index*

CHURCHMEN'S UNION. *Committee of the Junior section.* Modern confirmation manual.

LUCE, Rev. H. K. Modern confirmation manual.

[FAMILY NAME OF THE HEADMASTER OF HARROW.]

*Subject index*

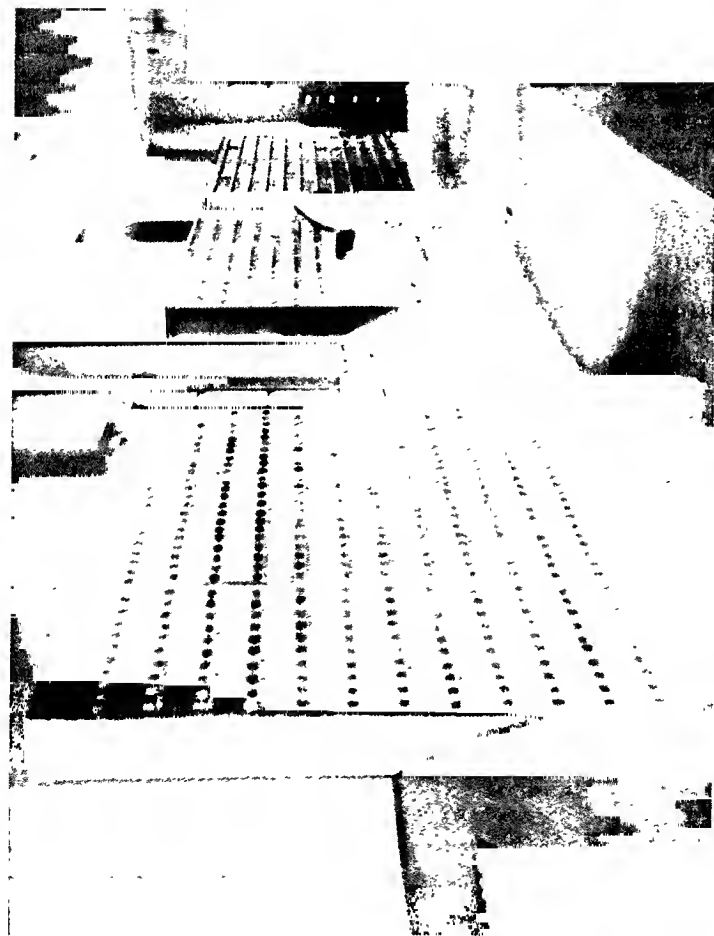
CONFIRMATION, RITE OF. SACRAMENTS. *See also* CONFIRMATION.

rites and ceremonies, religious. *See also* CONFIRMATION.

CHURCH OF ENGLAND. *Ritual.* *See also* under names of separate Rites, as CONFIRMATION, etc. DEVOTIONAL EXERCISES.

An example of the society aspect of corporate authorship. It is a devotional book arising out of confirmation, and interested persons would certainly look there for it.

Rule 72: SOCIETIES (General rule)



*(Chief librarian, National Central Library)*

SECTION OF NATIONAL UNION CATALOGUE  
(Duplicates of entries in Regional Union Catalogues.)

PLATE X



**PROBLEMS OF THE  
PACIFIC, 1933**

ECONOMIC CONFLICT  
AND CONTROL

Edited by

BRUNO LASKER

And

W. L. HOLLAND

*Medium 8vo. (9½"×6"), xvi+490 pages*

OXFORD UNIVERSITY PRESS  
LONDON: HUMPHREY MILFORD  
1934

A case in which the unwary cataloguer can easily slip up by making the main entry under the editors, whereas examination shows that the book appears under the auspices of the Institute of Pacific Relations, and is, in fact, "a report of the proceedings of the fifth of the biennial conferences." Obviously, a case of corporate authorship.

It next has to be determined whether it falls under the heading of government publications, of societies, or of institutions.

The unwary cataloguer might slip up again by identifying an institute with an institution, whereas this is a society, and judging by the representatives present, an international society. The main entry is therefore made "under the English form if it is used officially," as evidently it is. So we have: INSTITUTE OF PACIFIC RELATIONS, HONOLULU, with, in accordance with rule 72, a reference from the place where its headquarters are situated, HONOLULU, and added entries or references under the editors, LASKER, BRUNO, and HOLLAND, W— L—, *ed.*, and under HOLLAND, W— L—, *joint ed.*

The choice of a suitable subject heading is not easy, but seems to lie between EASTERN QUESTION and PACIFIC, with a reference from the one not chosen, and a preference for the first as being the more widely known.

With regard to the index entries for a classified catalogue, entries or references will figure in the author index under INSTITUTE OF PACIFIC RELATIONS, HONOLULU: LASKER and HOLLAND; HOLLAND; HONOLULU, and entries in the subject index under EASTERN QUESTION and under PACIFIC.

Candidates should peruse the list of contents if there is one. In this case such a perusal will suggest the question of subject analyticals, for the whole of part II consists of "selected documents" on such topics as the control of industry in Japan, rural industries in China, population and land utilization in the Philippines and so on.

Rule 73: INTERNATIONAL SOCIETIES

*Fully Illustrated. 8vo.*

**STOKE PARK MONOGRAPHS  
ON MENTAL DEFICIENCY AND  
OTHER PROBLEMS OF THE  
HUMAN BRAIN AND MIND**

No. 1

The Burden Memorial Volume  
Dedicated To The Memory of  
The Late

REVEREND HAROLD NELSON BURDEN

Founder And First Warden Of  
The Incorporation Of National  
Institutions For Persons Requir-  
ing Care And Control.

Edited On Behalf Of The Medical  
And Consultant Staff Of Stoke  
Park Colony, Stapleton, Bristol.

By

RICHARD J. A. BERRY, M.D., F.R.C.S., F.R.S.E.

MACMILLAN AND CO., Limited

ST. MARTIN'S STREET, LONDON

1933

*Main entry*

STOKE PARK COLONY, *Stapleton, Bristol.*

Stoke Park monographs on mental deficiency and other problems of the human brain and mind. No. 1, the Burden memorial volume, dedicated to the memory of the late Reverend Harold Nelson Burden, founder and first warden of the Incorporation of National Institutions for persons requiring care and control; ed. on behalf of the medical and consultant staff at Stoke Park Colony, Stapleton, Bristol, by Richard J. A. Berry. London, Macmillan and co., Ltd. 1933.

—p. *illus.* 22cm.

*Other entries and references for a dictionary catalogue*

*Added author entries*

BERRY, RICHARD J——A——, *ed.*

BURDEN, Rev. HAROLD NELSON. [See rule 126 (2).]

*Author references*

BRISTOL. *Stoke Park Colony.* See STOKE PARK COLONY.

STAPLETON. *Stoke Park Colony.* See STOKE PARK COLONY.

*Subject entry*

MENTAL DEFICIENCY.

*Subject references*BRAIN. *See also* MENTAL DEFICIENCY.FEEBLE-MINDED. *See* MENTAL DEFICIENCY.MENTAL DISEASES. *See also* MENTAL DEFICIENCY.MIND. *See also* MENTAL DEFICIENCY.INSANITY. *See also* MENTAL DEFICIENCY.

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*Index entries for a classified catalogue**Author index*STOKE PARK COLONY, *Stapleton, Bristol.* Stoke Park monographs on mental deficiency.BERRY, R. J. A., *ed.*

This assumes inclusion of "Burden memorial volume" in the main index entry. A reference should never be made to an entry that does not exhibit clearly why that reference is made.

BRISTOL. *Stoke Park Colony.* *See* STOKE PARK COLONY.STAPLETON. *Stoke Park Colony.* *See* STOKE PARK COLONY.*Subject index*

MENTAL DEFICIENCY.

BRAIN

MENTAL DISEASES

MIND

INSANITY

} *See also* MENTAL DEFICIENCY.} FEEBLE-MINDED. *See* MENTAL DEFICIENCY.

A difficult book at first sight, but quite clearly an example of the institutional form of corporate authorship. The general rule (82) directs that entry shall be made under the place in which the institution is located, but that has been rejected in favour of the next rule which enters an institution whose name begins with a proper name or adjective under the first word of its name, with reference from the place where it is located.

The common mistake would be to make the main entry under the editor, to use Stoke Park monographs as a series, and so to make the series entry under what is really the main heading.

The subject entries and references seem to be fairly clear and simple.

There is one further hidden snag. Reference to the contents shows that each chapter is written by a specialist. For instance: GORDON, R— G—. and NORMAN, R— M—. Some psychological experiments with mental defectives. BATES, R— M—. Some of the rarer errors of development associated with mental deficiency. This calls for a contents note in accordance with rule 167, and for analytical entries in accordance with rule 170. The examination candidate should make it clear to the examiner that he has not overlooked these facts.

Rule 83: INSTITUTIONS WHOSE NAMES BEGIN WITH A  
PROPER NAME OR ADJECTIVE

**A SHORT HANDBOOK  
OF PUBLIC WORSHIP  
IN THE CHURCHES OF THE ANGLICAN  
COMMUNION**

FOR THE CLERGY, CHURCH COUNCILLORS  
AND THE LAITY IN GENERAL

By

PERCY DEARMER

Written At The Request Of And In  
Collaboration With The Worship And  
Order Group, And Published With Their  
Full Approval

*Crown 8vo* 116 pages.

OXFORD UNIVERSITY PRESS  
LONDON: HUMPHREY MILFORD  
1931

An example of the branch of corporate author-ship dealing with religious denomination- (rule 80), being, as it would seem, an official publication of the Church of England.

The main entry is accordingly made under CHURCH OF ENGLAND, with a sub-heading: CHURCH OF ENGLAND. *Worship and Order Group*. An added entry is needed under DEARMER, and a reference from ANGLICAN CHURCH.

The subject entry is PUBLIC WORSHIP, with references from WORSHIP, LITURGIES, and BOOK OF COMMON PRAYER. The first will be a *see also* reference because there must be books on worship that do not necessarily deal with public worship, the second may be a *see* reference because Liturgies are entered under the church authority responsible for them, although of course there may be books on the subject as a whole; the third will also be a *see* reference on similar grounds.

The index entries for the classified catalogue are: Author: CHURCH OF ENGLAND. *Worship and Order Group*, and DEARMER, PERCY. To save duplication of entries there should be a general reference: ENGLAND, CHURCH OF. *See* CHURCH OF ENGLAND. Subject: PUBLIC WORSHIP. *Church of England*. WORSHIP, PUBLIC. *Church of England*. LITURGIES. *Church of England*.

Rule 80: RELIGIOUS DENOMINATIONS, ORDERS

**THE  
ACTS OF THE  
APOSTLES**

A CRITICAL EDITION  
WITH INTRODUCTION AND  
NOTES ON SELECTED PASSAGES

By  
ALBERT C. CLARK

*Demj 8vo (9×6), pp. 500*

OXFORD  
AT THE CLARENDON PRESS  
1933

---

A simple enough book if it is remembered that being a text, or an "edition" as it is actually called, it must be catalogued in accordance with rule 119, the Bible and similar sacred books. Contrary to common practice in public libraries, the main entry must not be made directly under ACTS OF THE APOSTLES, but under BIBLE. *New Testament. Acts of the Apostles*, with an added entry under CLARK, and references "from titles of individual parts or books, especially when they have been published separately." This involves references from both NEW TESTAMENT and from ACTS OF THE APOSTLES.

The question naturally arises as to whether a subject entry is necessary in a dictionary catalogue in cases of this kind. Strictly speaking it is not, but it should be made clear by means of a note that texts with critical notes are catalogued with versions under BIBLE, or, in the case of parts, under the appropriate sub-head.

A similar question arises in regard to the subject index to a classified catalogue. If the subject index is a separate thing, either because an author catalogue is provided or because the author index is separate from the subject index, an entry should be made in it under ACTS OF THE APOSTLES, *Texts*, because nine people out of ten would expect to find one there. A general note under BIBLE and under NEW TESTAMENT to the effect that separate books are indexed under their names will save much needless duplication of entries.

Rule 119: BIBLE AND SIMILAR SACRED BOOKS



**THE EPIC  
of  
GILGAMISH**

Text, Transliteration, and Notes

by

R. CAMPBELL THOMPSON

M.A., D.Litt., F.S.A.

*Crown folio* ( $15\frac{1}{2} \times 10\frac{1}{2}$ ), pp. 59 (Text) plus 94 (*Transliteration  
and Notes*)

OXFORD

AT THE CLARENDON PRESS

OXFORD UNIVERSITY PRESS

Humphrey Milford

1930

The main entry is made in accordance with rule 120, governing epic-, national folk tales, etc., under the title, GILGAMISH, with an added entry under THOMPSON.

The epic deals with the Babylonian story of the Flood; a subject entry might therefore be made under FLOOD LEGEND, with a *see also* reference under BIBLE. *Old Testament*. *Genesis*, and from GENESIS direct, a reference under BABYLON. *Literature*. *See also* GILGAMISH, or, in actual practice at all events, BABYLON. *Literature*, may be used partly as a form heading.

In the indexes to a classified catalogue GILGAMISH and THOMPSON would each be given entries in the author index. In the subject index there should be an entry under BABYLON. *Literature*. *Texts*, and if the author index is kept separately from the subject index, an entry under GILGAMISH could be usefully repeated as being a likely heading under which an enquirer might be expected to look. Also, FLOOD LEGEND, and GENESIS. *Flood legend*.

There is one small snag in connexion with the collation, the book apparently having two sequences of pagination. Rule 160 provides that the cataloguer shall "indicate the number of pages by giving the last number of each paging, separating the numbers by a comma."

Rule 120: EPICS, NATIONAL FOLK TALES, etc.

## The Pioneer Histories

*Edited by V. T. Harlow, M.A., & J. A. Williamson, D.Lit.***THE EUROPEAN NATIONS IN THE WEST INDIES,  
1493-1688**

By

ARTHUR PERCIVAL NEWTON, M.A., D.Lit., F.S.A.

*With four maps**Demy 8vo. cloth*A. & C. BLACK, Ltd., 4, 5, & 6 SOHO SQUARE,  
LONDON, W. 1.*Main entry*

NEWTON, ARTHUR PERCIVAL.

The European nations in the West Indies, 1493-1688, by Arthur Percival Newton. London, A. C. Black, Ltd. [193 ?].

—p. 4 maps. 22 cm. (*Pioneer histories.*)*Other entries and references for a dictionary catalogue**Subject entry*WEST INDIES. *History.**Subject reference*INDIES, WEST. *See* WEST INDIES.*Series entry*

Pioneer Histories: ed. by V. T. Harlow and J. A. Williamson.

*Series editors, added entries or references*HARLOW, V—— T——, *ed.*WILLIAMSON, J—— A——, *ed.**Index entries for a classified catalogue**Author index*NEWTON, A. P. European nations in the West Indies, 1493-1688.  
[193 ?]

PIONEER HISTORIES; ed. by V. T. Harlow and J. A. Williamson.

HARLOW, V. T., *ed.* *See* Pioneer Histories.WILLIAMSON, J. A., *ed.* *See* Pioneer Histories.*Subject index*WEST INDIES. *History.*INDIES, WEST. *See* WEST INDIES.

A simple case of single authorship providing, besides, an example of series entry. Includes all the essential particulars necessary to ensure intelligent cataloguing, except the date. References from editors to series, rather than added entries, are usually sufficient.

Rule 128: SERIES ENTRY

## GEOGRAPHY OF THE WORLD

By O. J. R. HOWARTH and W. A. BRIDEWELL

CONTENTS:—Part I: CONTINENTS AND COUNTRIES. I, The Field of Geography; II, The British Isles; III, Europe: The Continent; IV, Europe: West, North, and East; V, Europe: Mediterranean and Balkan Lands; VI, Asia; VII, Africa; VIII, North America; IX, South America; X, Australia, New Zealand, and the Pacific. Part II: THE EARTH AND ITS SURFACE: THE WORLD AND ITS REGIONS. XI, The Earth's Shape and Movements; XII, The Map; XIII, Divisions of the Earth's Surface; XIV, The Land: The Shaping of the Surface; XV, The Air: Weather and Climate; XVI, The Sea; XVII, Natural Regions of the World.

*Crown 8vo (7 $\frac{3}{4}$ ×5 $\frac{1}{2}$ ), pp. 556, with 180 maps and diagrams and a coloured map of natural regions.*

*Also in Two Parts:*

Part I. CONTINENTS AND COUNTRIES.

Part II. THE EARTH AND ITS SURFACE: THE WORLD AND ITS RELIGIONS.

OXFORD

At the Clarendon Press

London Edinburgh Glasgow Leipzig New York

Toronto Melbourne Capetown Bombay

Calcutta Madras Shanghai

OXFORD UNIVERSITY PRESS

Humphrey Milford

1929

The main entry will be under HOWARTH, O—— J—— R——, and BRIDEWELL, W—— A——, with an added entry under BRIDEWELL, W—— A——, *joint author*.

On the ground that the geography of a country goes under the country, with sub-heading, *Geography*, we might be tempted (wrongly, I think) to choose as the subject heading, WORLD. *Geography*, instead of simply GEOGRAPHY.

In the indexes to the classified catalogue, entries will appear in the author index under HOWARTH, O. J. R., and BRIDEWELL, W. A., and under BRIDEWELL, W. A., *joint author*, and in the subject index under GEOGRAPHY. *General*.

The cataloguer may use his discretion as to whether he will include the contents note as a part of the main entry. Its inclusion may be justified by rule 167: "... or a single work on a number of distinct subjects, especially if the collective title does not sufficiently describe them."

The question also arises as to whether subject analyticals should be made under the separate parts dealt with, as well as under such subjects as Physical Geography, Geology, Sea, etc. Ordinary public libraries could ill afford the time or the space involved in making such a number of entries for a single-volumed and purely general work.

Rule 167: CONTENTS

## CHAPTER TWENTY

### SPECIAL CATALOGUING

UNFORTUNATELY, most cataloguers are only called upon to deal with ordinary books, which are all much of a muchness from a cataloguing standpoint. I say, unfortunately, because it is the unusual in cataloguing, as in most other things, that raises it from the commonplace and gives it an interest and a fascination that must be experienced before it can be fully appreciated. But things being as they are, it is understandable that some difficulty is likely to be encountered if any of us is suddenly confronted with an early printed book, a collection of manuscripts, or a book in which the characters on the title-page appear in some strange alphabet.

Happily, very full and explicit rules have been drawn up governing what may be called "special cataloguing" (see Cutter, pp. 135-154, 1904 ed. and other authorities in special fields), which leave us with no excuse for not knowing the outstanding principles. It is the purpose of this chapter to explore, briefly some of these problems, and to suggest some further sources of information.

#### INCUNABULA

(And other early printed books)

It is safe to say that nine out of ten—or more—cataloguers have never had to catalogue, as a part of their daily routine, a specimen of incunabula, or any other very early specimen of printing, and most of them never will. For these, as well as for those who *are* called upon to deal with such rare works, expert guidance has been provided by Dr. Henry Guppy in his *Rules for the cataloguing of incunabula* (Library Association, 1932), which students are recommended to study.

In the first place, it must be remembered that incunabula is a term that can be properly applied only to books printed before 1500. Incunabula differ from all other printed matter in that they represent the beginnings of the art, and as such, occupy a place of honour, necessitating and meriting a much fuller treatment than would be accorded to a modern book. Not only do they involve a *fuller* treatment, but an entirely different one. In the cataloguing of a modern book, it may be generally assumed that one copy does not differ materially from another, and that a catalogue entry of any one copy fairly describes any other copy. But when cataloguing an early printed book, one is concerned with an individual, and possibly unique, printed item. It may never be automatically assumed that the copy in hand resembles in all details every, or even any, other copy. On the contrary, it is safer to assume that it will quite likely differ in some point, however small.

The entry should therefore be full, and should seek to answer every conceivable question, not only as regards author and title, but as to its physical make-up in all details of format, type, misprints, imperfections, duplications and so on.

A word of warning may not be out of place here. It has been said more than once that accuracy is the first essential of all good cataloguing, but in the cataloguing of incunabula Mr. Jast's meticulous accuracy must be a *sine qua non*. But it must be again emphasized that in dealing with incunabula, the cataloguer is concerned solely with the copy before him. He must not take as granted the recorded description of any one copy. On the other hand, the cataloguer would be foolish who sat down and catalogued incunabula without reference to such recognized authorities as: *Gesamtkatalog der wiegendrucke*, Hain's *Repertorium bibliographicum*, Panzer's *Annales typographici*, Copinger's *Supplement to Hain's repertorium*, the British Museum's *Catalogue of 15th century printed books*, etc. But not even these should be regarded as necessarily giving correct descriptions of other copies than those catalogued, though of course they will in most cases, but the fact should not be assumed. The one in hand must be carefully examined, there must be a noting of any differences, however small, between it and other copies that may have been catalogued, and it must never be dismissed as a pure duplicate unless and until it has been compared line by line—not merely page by page—with other recorded copies.

In its many ramifications, the study of incunabula properly belongs to historical bibliography, and it is not possible to understand how to catalogue it without knowing something about that, and about the people who produced these first rare specimens of what is now the commonest of the arts. Any student who is unacquainted with the elementary things about incunabula should therefore make a point of reading some such book as Esdaile's *Student's manual of bibliography* (Allen and Unwin and L.A., 1932), or McKerrow's *Introduction to bibliography for literary students*. (Oxford: Clarendon press, 1927.)

The component parts of a complete catalogue entry for an item of incunabula, all of which, however, are not necessarily applicable to every specimen, comprise:

(a) The heading, consisting of the author's name, whether individual or corporate, followed by the title of the work, and the imprint, comprising the place of printing and name of printer, and the date.

(b) The collation, which will be much more detailed than for an ordinary book, and will consist of: (i) the size, whether folio, quarto, octavo, or something smaller, determined strictly according to the foldings of the printed sheet as distinct from the present-day vague definition of the terms; (ii) a statement of the signature at the beginning of each quire; (iii) the number of leaves, indicating any that may be blank; (iv) the pagination; (v) the number of columns, if more than one; (vi) the number of lines to a specific page, with the measurement in millimetres of the type surface; (vii) the millimetre depth of twenty

unleaded lines, and the character of the type used: (viii) a note as to capitals used, the space they occupy in a given number of lines, and of any spaces left for capitals, but not used; (ix) the headlines, if any; (x) the catchword, *i.e.* the carry-over word printed at the foot of the page; (xi) illustration-, their number, kind and size: (xii) printer's ornament or device.

(c) A description of the book, consisting of quotations from its title, the beginning of the text, or some important passage.

(d) References to accepted authorities, such as Panzer, the *Gesamtkatalog*, Hain, the *British Museum Catalogue of 15th century printed books*, etc.

(e) A general note descriptive of the contents of the book, if this cannot be clearly judged from (c).

(f) A special note, which concerns the particular copy under treatment, and may relate to such things as binding, imperfections, manuscript notes, indications of ownership, press-mark, etc.

Students who are not acquainted with the peculiarities of early printed books may be interested in the following two specimen entries taken from one of the John Crerar (Chicago) Library catalogues.

### Rolevinck, Werner, 1425-1502.

Fasciculus temporum. [Strassburg. Joh. Prüss. 149-?] ]

Hain-Cop. \*6916. Proctor 563, types 4, 7, 8. Haebler, types 8, 13 [6] fol. without sig. xc fol. A<sup>s</sup>, B-O<sup>6</sup>, P<sup>4</sup>. 50 ll. 4°. 274<sup>2</sup> 187 mm  
17 woodcuts.  
Fol. 11 mutilated.

*Fol. [1] a. t.-p. [wanting; replaced in ms.]:* Fasciculus tēpos omnes anti|quorum cōnicas complectēs. *fol. [2]a. (with sig. 2) begins:* Tabula brevis ⁊ vtilis sup li|bro illo q dicit Fascici's tpm.|*fol. 1a (with sig. A) begins:* [g]Eneratio ⁊ generatio laudabit opera tua | ⁊ potentiam tuam pronūciabunt, scribuntur. ps cxliiij. *fol. XCb ends:* Mathias hungarorum rex ⁊ manibus diui Frederici romanoꝝ cefaris subacta dilecti | sue austria apud ex winam rebus humanis feliciter exemptus est. ann. Mccccxc.|| . . . ali|qualiftra gemultob.

Bound with Bartholomaeus Anglicus. De proprietatibus rerum 1488.

### Gardesden, John of, 1280 ?-1361.

Rosa anglica. Papie, [Leonardus Gerla for] G. A. Birreta, 1492.

Hain-Cop. \*1103. Proctor 7106, types 1, 2. Haebler, types 1, 2. Kristeller 123.

[4] fol. without sig., 173, [1 blank] fol., a-x<sup>6</sup>, y<sup>6</sup>. 2 col. 54 ll. 2°. 296×198 mm.

First sig. and sig. y6 wanting.

On fol. 1a, col. 1 a florid initial, illuminated in margin of col. 2 a miniature. Rubricated.

*Fol. [1] a. t.-p. [wanting: Rosa anglica practica medicina a capite ad pedes.] fol. [3-4: index.] fol. 1a. col. 1: Practica Joānis anglici phyfici clarissimi ab | opis p̄estātia Rosa medicine nūcupata. fol. 173b. col. 2 ends: Emēdatū p̄ magistrū Nicolau3 scyllaciū sicu | lū messanu3 artiu3 doctoꝝ in florentissimo pa | piēfi ginasio phie extraoꝛdinariā legente3. | Papie 1492. die. 24. Januarij. | Joānefantoniū birreta ip̄essione tradidit. [Device]*

Several blank leaves bound in at end of book. On one of them table of contents in ms. by W. Baum.

But, roughly speaking, it may be said that any book printed before, say, 1640 presents interesting and more or less unique cataloguing problems. John Philip Edmond, librarian to the Earl of Crawford, once read a paper to the Bibliographical Society on *Suggestions for the description of books printed between 1501 and 1640*, in which he suggested the use of eleven heads as desirable for the adequate description of any book printed within this period: (1) author's name, (2) title-page in full, (3) place, printer and date if not found on the title-page, (4) size, (5) type, (6) collation by signatures, (7) number of leaves or pages numbered and unnumbered, (8) woodcuts or plates, (9) contents, (10) peculiarities of copy described, and (11) authorities.

While this concise statement simplifies matters to some extent, there are still plenty of difficulties in the path of the cataloguer inexperienced in the handling of this type of material. It is not always easy to determine who is the author, often there is no named author at all, sometimes the book was put out by a society or corporation; but where it is ascertainable it should be given in the vernacular, with all the forenames in full.

In regard to the transcription of the title-page, it will often be found that v's are printed for u's and j's for i's; the letters should be transcribed as they are printed and not converted into their modern equivalents. The ends of lines should be indicated by an upright stroke. A word about the date: if it is expressed in Roman, follow it with the same date in Arabic figures, in square brackets. Care must be taken not to confuse the date of printing with the date of publication, nor the place of publication with the place of printing.

With regard to (3) these details should follow immediately after the transcript of the title-page; in earlier books it will be necessary to look at the end of the book for them; they are, in fact, usually a part of the colophon.

Size and format are not to be confused in early books. The format is determined by the folding of the paper, and may be followed by the size in inches or centimetres, in square brackets.

For type distinctions the use of one of the terms Roman, Italic or Gothic will generally suffice.

Collation by signatures is likely to present some difficulties, and although this is a problem of bibliography rather than of cataloguing, as

we have embarked on the question we may as well quote Mr. Edmond's own explanation:

"The collation by signatures requires perhaps more explanation. The signatures should be stated A-G<sup>4</sup>, or whatever the number may be, the superior figure (to use the typographical phrase) indicating the number of leaves in each quire or gathering under each of the signature letters A-G. If the signatures are not all of an equal number, and A-C are in quires of four leaves each, and D has six, followed by E-G of four leaves each, then the collation is expressed by A-C<sup>4</sup>, D<sup>6</sup>, E-G<sup>4</sup>. But if there happens to be a cancel leaf or leaves, *i.e.* a leaf added as an afterthought, no uncommon thing in fifteenth-century books, and which may be found even in books of the present day, the quire instead of being made up of an even number of leaves may have an odd number. This I should describe by Henry Bradshaw's method, *viz.* by placing within round brackets, after the signature letter in which the irregularity occurs, the sign + followed by the number of the leaf preceding the added leaf, with an asterisk, and the first word of the added leaf within inverted commas."

Unnumbered pages (or leaves if the book is so numbered) may be put into curves, the various groups being connected by the plus sign, as (4)+362+(6) pp. Needless to say, all pages should be counted, whether printed or blank.

Woodcuts and/or plates should be counted, repetitions of the same one noted if they occur, and any variations noted from the numbers given in recognized bibliographies.

In describing the contents of an early book the number of pages or leaves forms the best basis and it may be in some such form as: "(1) title, (2) blank, (3-7) dedication to such a person, dated at such a place, day, month and year, (8) authors' cited," the number of the pages being given in curves. "When leaves take the place of pages, the same method can be employed, with the addition of superior letters, <sup>a</sup> and <sup>b</sup>, after the number of the leaf to signify the recto and verso of the leaves when necessary. If both sides of the leaf are included in the matter described, it seems needless to use the superior letters. If leaves or pages are blank, I think it is preferable to say so, rather than leave it to be inferred. It frequently happens, that in the absence of a definite statement in a case of his kind, doubts arise in our minds, especially when we are confronted with variant editions."

The last two points, peculiarities of copy described, and authorities seem to speak sufficiently for themselves. Some idea of all that is involved may be gained from the specimens given by Mr. Edmond that follow.

**ENGLAND,** *Church of.*—*Advertisements.* Aduertisments : partly for due order in the publique | administration of common prayers : and vsinge the holy Sacramentes, | and partly for the apparrell of all persons ec- | clesiasticall, by vertue of the Queenes maiesties | letters commaunding the same, the xxv. day of | Ianuary, in the seuenth yeare of the raigne | of our Soueraigne Lady Elyzabeth, by | the grace of God, of Englande, Fraunce



| and Irelande Queene, defender | of the fayth. §c. | [Typographical ornament.]

Londini. [Reginald Wolfe] | Cum priuilegio ad imprimen- | dum solum.  
| [? 1565.]

4<sup>o</sup>.7 in. Gothic letters. AB<sup>4</sup>: (16) pp.:—(1) title, (2) blank, (3-4) preface, (5-15) the Articles, signed by the Archbishop of Canterbury and the Bishops of London, Ely, Rochester, Winchester and Lincoln, (15) line 16 [*Colophon*] Imprinted at London by | Reginalde Wolfe., | (16) blank. *Herbert 1., 614.*

**ENGLAND, Church of.**—*Articles of Religion.* ¶ Articles | agreed on by the  
Bi- | shoppes, and other learned | meune in the Synode at London, | in  
the yere of our Lorde Godde, | M.D.LII. for the auoiding of | controuersie  
in opinions, and | the establishment of a god- | lie conorde, in certeine  
| matters of Reli- | gion. | ¶ Published by the kinges Maies- | ties com-  
maundement, in | the Moneth of Maie. ' Anno Domini | 1553. |  
*London, Richard Grafton, 1553.*

4<sup>o</sup>.7 in. Gothic letter. A-C<sup>4</sup>: (24) pp.:—(1) title, within a woodcut border, (2) blank, (3-24) Articles, (24) line 13 [*Colophon*] Richardus Graftonus typographus Re- | gius  
excudebat. | Londini. mense Iunij. | An. do. M.D.LII. | Cum priuilegio ad impri-  
mendum solum. | *Herbert, 1., 536.*

**LUTHER (MARTIN)** Disputatio D. Mar | tini Lyther The- | ologi, Pro De  
| claratione | Virtutis In | dvigen- | tiarvm. |  
*[Wittenberg, Johann Grunenberg], 1517.*

4<sup>o</sup>.8 in. Roman letter. a<sup>+</sup>: (8) pp.:—(1) title, (2) Amore Et Studio Elveidandae |  
ueritatis hæc subscripta disputabunt Vuittembergæ, Præsidēte | R. P. Martino Luther,  
Artiū & S. Theologiæ Magistro, eius- | demq3 ibidem lectore Ordinatio..., (7) line 35  
M.D.XVII., (8) Blank. *Brown mor. by Thompson. Panzer ix. 70, Kuczyński 1302.*

\*. The original edition in book form of the *Theses* of Martin Luther against the system of indulgences, affixed by him to the gate of the University of Wittenberg.

## TRANSLITERATION

As defined in the list of definitions, transliteration is "a representation of the characters of one alphabet by those of another." It is dealt with so fully in the Anglo-American code, especially in the Report of the A.L.A. transliteration committee, printed as Appendix 2. that much further exposition of the subject would be superfluous. The report should be read carefully by those who wish to pursue this aspect of cataloguing further.

It is a form of cataloguing that the ordinary cataloguer will not often be called to practise, but it is necessary for students to acquaint themselves with what transliteration is, and with the rules governing it. Appended to rule 42: "When a person regularly uses a foreign form of his name. enter under this form." there is a direction to "follow this practice also in the case of transliterated names, if the author has himself consistently used a particular form when among foreigners, or is always known by a transliteration differing from the one provided for in these rules."

With regard to titles, rule 141 says that "titles in characters other than roman or gothic may be transliterated. A brief translation may

also be added of all titles not in the Classic, Romance or Teutonic languages."

Cutter's rules on the subject, and particularly his explanatory paragraphs, are clearer and more explicit than the code rules just mentioned. In substance they are:

- (1) "In transliteration of names from alphabets of differently formed letters, use the vowels according to their German sounds," as for example, a for the sound of a in father, not ah; e for that of e in heir, not a; u for the sound of oo in moon, not oo or ou.
- (2) "When an author living in a foreign country has transliterated his name according to the practice of that country, and always uses that form, take that as the heading, referring from the form which the name would have had under (1); but if he has written much in his own language, use the English transliterated form.
- (3) "If a name which would properly be spelled by the English alphabet has been transliterated into a foreign alphabet, refer from the foreign form.
- (4) "When the title is in an alphabet which differs from the English, transliterate the first few words and add a translation [bracketed]."

In matters of this sort the ordinary cataloguer will be wise to follow the guidance of recognized authorities—the *London Library catalogue*, for example, may be recommended.

## MAPS

There is a certain difference of opinion as to whether maps and plans should be catalogued under the names of their authors, whether they be cartographers, publishers or—in the case of plans of buildings—architects, or under the place or building delineated. In reaching a decision on this matter, something must depend on the purpose the catalogue is intended to serve, and on its scope. The problem is made simpler if, as is usual, the catalogue of maps and plans is separate from the ordinary catalogue of printed material.

For instance, a catalogue of the general maps of Surrey or of any other such limited area has one obvious arrangement, chronologically under cartographers, publishers or titles, whichever may be available, and in that order of preference, with an index of personal names and of special features and places, but one of the maps of England and Wales, and parts thereof, would be arranged with greater convenience under a general head, followed by localities, with a similar name index, and an additional one of places and peculiar features, as rivers, canals, etc., if separate maps of their courses were included.

The Anglo-American code, being a set of rules for author and title entries only, makes the main entry for maps under the cartographer.

or if that is not given, under the publisher, and of course ignores the subject entry altogether.

The British Museum, on the other hand, makes the main entry under the subject heading, with subordinate entries under names of "authors," the whole arranged in a single alphabet, the entries under each heading being arranged chronologically. To quote the Museum code: "The main entry of every atlas, map, chart, plan or view is to be placed under the generally accepted name of the geographical or topographical area which the work delineates, and is to be of sufficient fullness to secure its identification. Subordinate or abridged entries are to be made, where possible, under the name of every author, whether draughtsman, surveyor or compiler, to serve purposes analogous to those of cross-references in the General Catalogue." Where a subject contains a large number of entries, sub-headings are used.

This second arrangement is obviously of far greater value to people likely to use such a catalogue than entry under the cartographer, especially where the scope of the catalogue covers anything more than a very restricted area.

To be complete, however, catalogues of maps, as of books, require both author and subject entries, unless, as has been made clear, the catalogue is limited to the maps of a town or county in general. The details to be included in a main entry may be roughly enumerated as (a) the cartographer's name, or some substitute for it, as that of the publisher or engraver; (b) the title; (c) scale; (d) edition; (e) size; (f) place of publication; (g) name of the publisher, unless this has been used as the heading; (h) date of publication.

With regard to the scales of maps, an essential part of every catalogue entry, there are two ways of indicating these. One is on the basis of inches to the statute mile, in which case it is convenient to reduce the scale to a common statute mile level. Thus  $\frac{1}{4}$  in. to 1 m. is better than 1 in. to 4 m., as it is more easily comparable with such common Ordnance scales as 1 in. to 1 m., 6 in. to 1 m., and so on. The other is the method generally used on continental maps, the *English* basis of which is 1 : 63,360, equivalent to 1 in. to 1 m.; there being 63,360 inches in a statute mile. In this connexion, care must be taken in the reading of the scales of *foreign* maps, as 1 : 100,000 will represent, not one inch to 100,000 inches, but one centimetre to the kilometre, or 100,000 centimetres.

As it is so vital that some indication of scale should be given for every map catalogued, it may be mentioned that a degree of latitude is, roughly, 70 miles ( $69\frac{1}{2}$  actually). If, therefore, a map with no drawn scale shows, for example, two degrees of latitude to an inch, and if this be multiplied by 70, the scale is approximately 140 miles to the inch. But it should be noted when dealing with sea charts that a nautical or geographical mile is not the same as a statute mile, there being only 60 geographical miles to a degree of latitude.

Care should be taken in giving the place of publication and the name of the publisher in the case of maps forming parts of atlases. The place

(Chief librarian, Manchester)

For a single book, showing main entry, five additional entries for authors, and five for titles.

# PLATE XI



in which a map was published is not always the same as that from which the atlas or other work containing it emanated. Nor is the publisher of an atlas or a book necessarily the publisher of the map. In the case of many early maps, the same person was often cartographer, publisher and vendor, but he frequently allowed his maps to be issued, with others, not necessarily all by himself, in atlases.

If it is important that a date should be given for a book, it is doubly important that one should be given for a map, and every effort should be made to find at least an approximate one. One of the many names or statistical details with which most old maps are adorned frequently provides a clue to the period, such as the publisher, engraver, seller, cartographer, the "nobleman" or other to whom maps were often dedicated, and so on. The style of engraving or printing, the details marked, such as roads and other communications, the text of the work from which it may have been abstracted, all serve to contribute reliable clues. It may be noted that the date of an atlas is not necessarily the date of a map from it. Cary, for example, published his *English atlas* in 1809, but the dates of many of the maps in it were 1801 or earlier.

There is a difference of opinion as to whether the size of a map should be given as from top to bottom and across, or across and from top to bottom, measuring to the extent of the innermost border, or whether it should be measured to the extremes of the actual map-engraved surface only. The method that finds most general favour is that which measures from top to bottom and across, the innermost borderlines being taken as the limits. If there is a sheet number, as there often is in large maps, and in those of the Ordnance Survey, this should figure as part of the entry.

A map is frequently described as "engraved by—," a safe enough statement down to the early nineteenth century, previous to when nearly every map was printed from an engraved copperplate or wood block. Many of the best maps are still so produced, and the description "engraved by—" may stand in such cases. But many others are lithographed or photo-lithographed, and should be described accordingly.

Whether a map is plain or coloured should be indicated, and, as most early maps were issued in a plain state, it should be made clear that a particular copy catalogued is *hand coloured*.

The arrangement of map catalogues must be governed largely by circumstances connected with the extent and character of the collection. For a large collection of county maps the groupings adopted by the late Sir H. George Fordham are as good as anything: (1) 1579-1673, early and archaic maps: the period of the Dutch school and of the meridian of the Azores or the Canaries. (2) 1673-1794, more modern maps in greater detail, with roads marked properly: the period of the meridian of London. (3) 1794 onwards: the period of the meridian of Greenwich and of the Ordnance Survey.

In the section on *Maps and atlases*, by P. Lee Phillips, in Cutter's

*Rules*, there is some useful advice on the cataloguing of atlases, stressing in particular the importance of such people as the publisher and engraver, both of whom should invariably have either an added entry or a reference.

Much more useful information might be included, but most of it falls within the scope of annotation rather than of the making of a catalogue entry. For example, the name of the atlas from which a map has been taken should be given if possible, and the fact whether it is a reprint should be noted, and if so, when the original appeared.

Those who require further information are referred, among other sources, to *Notes on the cataloguing of maps*, by Thomas Letts (*In Library journal*, v. 27, 1902, p. 74-76); *Notes on the cataloguing, care and classification of maps and atlases*, from the Map division of the Library of Congress, 1921, *The Cataloguing and description of maps: some problems*, by Henry A. Sharp (*In Library world*, v. 18, 1915-16, p. 256-261), and *The Cataloguing and arrangement of maps*, by G. R. Crone (*In Library Association record*, v. 38, 1936, p. 98-104).

Following are specimen map entries from three catalogues.

GREENWOOD, CHARLES AND JOHN.

Map of the County of Middlesex, from an actual survey made in the years 1819 & 1820. By C. & J. Greenwood. Published by the proprietors C. Greenwood & Co. 13 Regent Street, Pall Mall, London. Engraved by J. & J. Neele, 352 Strand. Corrected to the present period & published July 4, 1829.

Scale of miles, 10 [=3¼ inches]. Views: Westminster Abbey. St. Paul's Cathedral.

From Thomas Chubb's *The Printed maps in the Atlases of Great Britain and Ireland, a Bibliography*, 1579-1870. Homeland Association. 1927.

1861. CANADA. DEPARTMENT OF CROWN LANDS.

Map of the counties of Terrebonne, Two Mountains and Argenteuil, Joseph Bouchette, Dep. Sur. Gen. 1861.

Scale four miles to one inch. 15½×14½. Montreal, G. Matthews, [1862?] From the catalogue of the *Map collection of the Public Reference Library of the City of Toronto, Canada*. 1923.

1785

**Cary, John**, C's New and Accurate Map of the County of Surrey: divided into its hundreds: with the roads, rivers, parks, antiquities, etc., from an actual survey: and the parishes arranged under their respective hundreds, the borough and market towns expressed, and the days prefixed on which they are held, with the distances from the metropolis. Col. ¼ in. to 1 m. 22½ in.×28½ in. 1785. . . . .

The scope of this clearly engraved, detailed map is sufficiently indicated by the sub-title above, and the 'Explanation' in the note below. Engraved within a plain, ruled border, on which is marked the degrees and minutes of latitude and longitude. The title is printed in the top left corner within a circle; and below in a semi-circular form is the imprint 'London, Published March 26, 1785, by John Cary, Engraver, Map & Printseller, No. 188, corner of Arundel Street,

Strand." Beneath is a list of the parishes belonging to the Chertsey, Woking, Farnham, Godalming, Blackheath, Emley, Copthorn, and Dorking hundred-, and in the top right corner is a list of the parishes belonging to the Brixton, Kingston, Croydon, Tandridge, and Ryegate hundreds. Beneath this is an "Explanation" of the signs used to indicate a rectory, vicarage, curacy, or chapel, stars denote the number of members returned to Parliament." Noblemen and gentlemen's seats, roads, rivers, houses and hills. Below this again is an elaborate compass indicator, comprised of a horizontal line marking the west and east. Other articles figuring in the design are a rake and shepherd's crook crossed diagonally, a scythe, a fleur-de-lys at the top, a water mark at the bottom, a piece of wheat and a piece of barley. At the bottom is a "Scale of [6] Statute Miles, 691 to a Degree of Latitude," a list of market towns, with particulars of the dates on which markets and fairs are held, and the legend of "Mr. Smyth." The boundaries of the hundreds, the main roads, and parks are coloured by hand, but the colouring varies slightly in different copies of the map.

From Sharp's *Historical catalogue of Surrey maps*. 1926.

## PRINTS AND PICTURES

Similar problems arise in connexion with the cataloguing of prints, on which the code is very reticent, excusably so because it is mainly concerned with printed material in the ordinary sense. The rule directs simply that engravings are to be entered under the engraver, unless they are reproductions of the work of another artist, when entry shall be made under the name of that artist. The problem discussed in regard to maps of name versus subject or even process arises again here, and must again be decided in relation to the purpose and scope of the catalogue.

Most libraries collect local prints, and some provide catalogues of them, though indexes to the collection usually serve the purpose equally well. The thing that has to be recognized in this connexion is that prints are usually collected primarily from a "record" point of view rather than for their art value. In general, if one is considered necessary, it will therefore suffice if a subject catalogue is provided. There are exceptions to this limitation, especially where the prints have an art value, when artist or engraver must be taken into account.

If the scope of the collection is limited to a town, entry can be made directly under the building, person, or scene featured, as:

ADDISCOMBE COLLEGE.  
COLERIDGE-TAYLOR, SAMUEL.  
ARCHIEPISCOPAL PALACE.  
WHITGIFT HOSPITAL.

If, however, its scope extends over a county, it may be wiser to adopt a place heading, with necessary divisions, as:

CROYDON. *Addiscombe College*.  
GUILDFORD. *Abbott's Hospital*.  
KINGSTON-ON-THAMES. *Market Place*.

The reason for suggesting a place basis in these circumstances is that experience has shown that enquiries are usually for pictures relating to a place rather than for those of a type of building, the



complete examples of which can be ascertained by reference to a subject index, as:

Alms House-. Croydon.

" Guildford.

Churches. Croydon.

" Guildford.

Hospital-. Richmond.

The particulars ordinarily required are: the heading, title, process, size (as for maps), date.

Where a collection, or any appreciable part of it, has an art value, it is easily possible to provide a name register of painters, engravers, etchers, lithographers, etc., whose names should, of course, form part of the entry.

With regard to the general picture collections built up in some libraries for teachers and others, it is neither necessary nor practicable to provide a catalogue of individual pictures. If they are arranged in classified order, a very full subject index should be kept up-to-date; if they are in alphabetical order of subjects, with necessary reference guides as in the case of a dictionary catalogue, it is doubtful whether even this is essential.

Lantern slides provide another problem. Sometimes these are kept in sets, sometimes in an alphabet of titles, sometimes in closely classified order, especially where they form part of a local collection, and sometimes in numerical order. The objection to keeping slides in sets is that many are wanted in connexion with more than a single lecture. The most convenient arrangement for a catalogue of them is alphabetical by the principal interest, with necessary added entries or references, all of which will probably be on cards or in sheaves, as:

Drake, *Sir Francis*. Portrait. DRA76.

Drake, *Sir Francis*. Statue on Plymouth Hoe. DRA81.

York Minster. West Front. YOR97.

Dickens, Charles. Charles Dickens' Study. DIC36.

Scott, *Sir Walter*. Scott Memorial, Edinburgh. SCO62.

Edinburgh. Scott Memorial. SCO62.

Every slide should have a number, which corresponds with the accession number of a book, and enables any one to be identified.

## MANUSCRIPTS

Where a feature is made of collecting manuscripts, they are usually treated apart from the printed books, and figure in a catalogue of manuscripts. The Anglo-American code devotes only a single rule to their cataloguing, to the effect that: (1) manuscripts, whether original or in facsimile, by an individual author, are to be entered under his name; (2) an anonymous manuscript is to be entered under the title by which it is known, if this is sufficiently distinctive. If it is not, then

the entry is to be made under "the designation or number in the collection to which it belongs."

Manuscript material may be roughly divided into three classes: (1) specific volumes, such as reports, diaries, registers, minute books, original manuscripts of printed works, etc.; (2) collections of such things as loose correspondence or deeds relating to a property or family; (3) individual loose papers.

The first class is capable of being dealt with by the accepted rules of cataloguing, although sometimes a title may have to be manufactured, and it must be made clear whether the item is an original, a facsimile or a transcript. The second class likewise creates little difficulty, a collection of correspondence by John Smith being entered under his name, a collection of deeds relating to the White Lion Inn under that name, preceded by that of the place if the entry figures in a general catalogue, as: CROYDON. *White Lion Inn*. In all such cases, a single entry is usually sufficient, with necessary cross-references, and the arrangement may be either alphabetical or chronological. If the collection is mainly personal, an alphabetical arrangement has advantages, but if the interest is largely historical, a chronological arrangement may be more convenient.

In any case, it is clearly necessary to have some definite arrangement, and for every separately catalogued item to bear a number. Manuscript material such as letters, deeds, etc., should be calendared, *i.e.* a written description of the contents prepared, including the names of people and places referred to. This is especially important in the case of local deeds and leases.

The difference in cataloguing material of the third class is largely a matter of arrangement, for while manuscript books may be arranged as books, and collections may be boxed, bound or otherwise filed together, single, unconnected manuscripts will have to be catalogued and arranged individually, often by the vertical file and folder system.

Such manuscript material as calls for treatment in most public libraries usually has some sort of local interest. It may include, for example, manuscripts of published or unpublished works, miscellaneous historical material on some phase of local history, and, especially, documents relating to sales, transferences of local property, wills, correspondence, and suchlike.

Some attention has been directed to the cataloguing of deeds since public libraries have become approved depositories for certain kinds of documents, and the British Records Association is endeavouring to set up a satisfactory and uniform method of cataloguing them. Mr. W. Ll. Davies, librarian of the National Library of Wales, discussed the problems in a paper read at a meeting of the Records Preservation Section of the Association in 1934, entitled *The Cataloguing of deeds and the possibility of a uniform system*. He describes there the sorts of documents that usually find their way into such collections, as literary and historical manuscripts, quarter-sessions records, papers

relating to Parliamentary elections, manorial records, account books, and so on.

The particulars it is desirable to give, include: (1) an identity number, (2) date, (3) nature of document, (4) names of the parties, (5) description of the transaction (if it is a transaction), (6) the language of the document (only necessary if other than modern English), (7) the presence of seals.

Usually, a single catalogue, or schedule entry suffices, plus a more fully descriptive calendar entry.

For the benefit of those who have had no experience of this sort of work, here are two entries, taken from the Birmingham and Croydon catalogues respectively. It will be seen that the details differ slightly, especially in regard to the absence of an identity number in the second case.

374781. Lease for a year from Henshaw Grevis of Moseley Hall in King-norton, esq., to Harry Clowdesly of the Inner Temple, co. Middx., gent., of a messuage and land in Harborne. 9 Nov. 1759.

1672 (xxiv. Charles II). LEASE FOR ONE YEAR at a Peppercorn: Henry Pigott to Thos. Woodman thelder [senior] of Rygate, yeoman, and Wm. Pigott of Fiarneham, mercer: "The White Lyon Inne" with all its barns, stables, etc., and 1½ a. of land adjoining.

The essential key to the use of collections of this sort of material is an index of names and places mentioned in the documents.

## Music

The treatment of music, as of everything else discussed in this chapter, must be governed by the kind of library and the purpose of the catalogue. What would serve very well for a general library might be totally inadequate for a music college library.

The Anglo-American code deals with music in three simple rules: a musical work is entered under its composer, with added entries under editors or arrangers, and in the cases of operas, oratorios, cantatas, etc., under the writers of the words. Curiously enough, nothing is said about the writers of the words to ordinary songs. A libretto is to be entered under the librettist if known; if not, under the title. An added entry is also to be made under the composer of the music. A good deal of difference of opinion exists in regard to this matter of the entry of librettos, some authorities holding that the main entry should be made under the composer of the music to which the libretto belongs. The third rule concerns what is called a thematic catalogue, *i.e.* a catalogue arranged according to the opening themes of an opera, a cantata, etc., which is to be entered under the name of the composer if it is limited to a single one.

The practice of the British Museum in the matter of music is interesting to note in this connexion. It is similar to the usual procedure. The main entry is made under the composer, with added entries under writers of words, arrangers or editors. In the case of vocal music,

reference is to be made from the first word of the name of a song, and of operas, oratorios and other choral works, from their full titles to the names of the composers.

The catalogue is in two parts: (1) of musical compositions under composers, with cross-references from arrangers or editors, (2) of cross-references, from authors of words set to music by the composers in part one.

Anonymous instrumental compositions are entered under their titles; if there is no title, under the name of the kind of music of which they consist. Anonymous vocal music is entered under the first word of the first line, with a cross-reference from the composer, if known.

A special rule is made governing collections of psalms and hymns, which are to be entered under the name of the musical editor or collector, with a cross-reference from either heading; if anonymous, and even if they possess—as they would—a title, under the class-heading Psalms or Hymns.

In regard to its main entries, therefore, music does not differ materially from other books in its requirements, and the Anglo-American code rules are fairly clear as far as they go. But in matters of detail and arrangement, it has received too little attention, with the result that it is often badly and inadequately catalogued, and the result quite useless to the music student and the serious music lover. As it is probably true to say that through such modern inventions as the gramophone and the wireless, more people are interested in music to-day than at any other time, it deserves fuller attention than can be meted out to it here. There is, actually, room for a small textbook on the subject, on similar lines to Ruth Wallace's *Care and treatment of music in a library*, 1927 (A.L.A.), the nearest English equivalent of which is Lionel R. McColvin's valuable *Music in public libraries*, 1924 (Grafton). A new edition of this, jointly with Harold Reeves: *Music libraries, their organisation and contents* (Grafton), appeared in 1937. Both include useful information on the cataloguing of music, among other things.

It is a cardinal principle that a book shall be catalogued from its title-page, and in the language of its title-page. Whether, however, this should be interpreted literally in the case of music is very debatable, and, where it is done, the result is often bad. Because a library possesses only a German edition of Beethoven's *Sonatas for the piano-forte*, must it be catalogued as *Sonaten für Klavier*, without even an indication of the translated title? It will often be found that a cover or caption title provides a better cataloguing title than the main title-page, and for general libraries it may be used.

An entry like BRAHMS. JOHANNES. Trio. conveys nothing to the person who wants his [Clarinet] trio in A minor, op. 114. In this connexion, three things should be included in the entry or in a note: (1) the opus number, (2) the instruments for which the work is set, as "piano, clarinet (or viola), and 'cello," (3) whether "full orchestral

score," "piano score," "vocal score," "miniature score," etc., if it is not obvious.

If the fact is not clear from the title, it should be indicated whether the work is an opera, a cantata, song, or what not, and for what voice or combination of voices or instruments *the copy in hand* is designed. Arrangements for some instrument or instruments other than that or those for which the work was written, should have a note to that effect, except that it is superfluous to say that a piano score of an opera, symphony, etc., is arranged from the full score. It obviously must be.

If an instrumental solo or vocal work has no accompaniment, the fact that it is "unaccompanied" should be noted, and, when there is one, the name of the accompanying instrument should likewise be noted if it is not the piano.

In the case of chamber music, it is right to state the combination, except that a quartet for strings is assumed to be—unless otherwise stated—for two violins, viola and violoncello, a trio for strings is for violin, viola and violoncello, and one for piano and strings is for violin, violoncello and piano.

Entries for choral works should include the kinds of voices they are for, unless they be S.A.T.B. The number of soloists and their voices should also be indicated.

Publication dates usually convey nothing in the case of music, though the date of composition or of first performance may be useful. On the other hand, musicians will often appreciate the publisher's *name*, as this often causes an edition to be visualized, or indicates, in the case of keyboard music, the fingering system adopted, which in any case should be given where it is known to vary. The collation usually has little or no value in musical compositions.

The question of arrangement under a composer's name is also of some importance. Most libraries adopt an alphabetical first-word arrangement, presumably because that arrangement is common to the rest of the catalogue, with some such result as:

#### HAYDN, JOSEPH.

Collection de quatuors pour deux violons, viole et violoncelle

Four major symphonies, miniature score . . .

Grand sonata . . .

Second Symphony . . .

Serenata . . .

Sonatas for pianoforte . . .

String quartets, miniature score . . .

Symphonies, arranged for four hands . . .

A better arrangement resulting in a grouping of analogous works would be something like this:

#### HAYDN, JOSEPH.

Serenade . . .

Sonatas for pianoforte . . . (complete edition).

Sonata no. 25 . . .  
 String quartets . . . (full score).  
 String quartets . . . (miniature score).  
 Four major symphonies (miniature score).  
 Symphonies, arranged for piano . . .  
 Second symphony, arranged for piano . . .

Much confusion also results in many library catalogues through the separation of editions or parts of such works as operas, oratorios, etc., and of overtures, arias and selections from them, consequent on the practice of cataloguing and arranging by the title as given on the title-page. For example, under Mozart, may appear, widely separated, entries for:

Die Zauberflöte.  
 Il Flauto Magico (Overture).  
 The Magic Flute.

This can and should be avoided, by adding to the heading the name of the work, in the original or in its English form, but preferably in the former, and assembling there everything relating to that work, as:

MOZART, J. C. W. A. *Die Zauberflöte*.

Title entries should be made in all cases where they are distinctive, or likely to be looked for, especially for such works as operas, oratorios, cantatas, as well as for well-known arias from them if they exist separately.

According to the code, variations are entered under the composer of the variations, with a reference or added entry under the composer of the original work. As a general rule, music authorities consider this to be quite unnecessary, excepting where the original theme is by a greater composer than the writer of the variations, and in the far rarer case where the theme does not exist in any other form.

Where the title of a work is some general name like sonata, symphony, the number should be added, as sonata no. 3, the opus number, and the key, if possible. For example:

ELGAR, Sir Edward. Symphony, would be absurd; but Symphony no. 1 in A flat, identifies it at once.

It has been said that the opus number should be given where possible. An exception may be made where the work has a specific name, as: AUSTIN, ERNEST. Second sonata. op. 31: but COLERIDGE-TAYLOR, SAMUEL. Two Moorish tone pictures might be sufficient without the opus number, which, however, is always useful, if only because it fixes its place in a composer's career.

Transcriptions and arrangements are likely to cause some difficulty unless McColvin's very clear definition of the difference between them is remembered. In *Music in public libraries*, he says that "by arrangement we mean the transference of a work from the instrument, etc.,

for which it was originally written to another instrument, without the addition of any fresh musical material, excepting, maybe, an accompaniment, or connecting material. . . . By a transcription we mean, however, a work which includes some amount of original work on the part of the transcriber. This may be little or much." There is, therefore, a case for entering transcriptions under the transcriber, with added entry under the composer of the work transcribed, but as McColvin goes on to point out, "it is very difficult to know where to draw the line," and he therefore recommends that unless the cataloguer has the opportunity or knowledge the main entry had better be made under the original composer, with of course, a cross-reference or added entry under the transcriber.

Where orchestral parts are provided, the catalogue entry should include, in a note, a statement of the number and kinds of instruments for which the work is intended.

Entries for vocal music should indicate the voice, as low voice, soprano, male voice quartet, the language of the words, as Latin and English words, the presence of an obligato, and suchlike things, unless they are obvious from the title. Entries for instrumental and orchestral music should likewise be clarified by the inclusion of such words as: full score, miniature score, piano score, for two pianos, separate violin part in pocket, etc.

Contents notes are important in certain circumstances if the space can be afforded, especially in miscellaneous collections, made-up volumes of separate compositions, or sheet music. This in turn gives rise to the question of analyticals, especially where volumes are made up of works by different composers; they should be provided, if possible, in both name and subject catalogues.

In ordinary full cataloguing it is usual to make added entries or references for any name that figures on the title page. Whether it is necessary to do this in the case of music is debatable. Miss Wallace suggests that "added entry or secondary cards should be made freely whenever they will insure the ready finding of a composition or point out the resources of a given composer." McColvin, on the other hand, thinks it is not. His answer to the question, to what extent are references or added entries necessary under librettists, editors, translators, etc.? is, "very sparingly." He has four sets of suggested omissions: (1) "fingerers" and "second editors" (*i.e.* revisers of previous recognized editings), (2) "all editors where there is no important letterpress, excepting in the case of collected works, and notable and standard editions," (3) arrangers, as distinct from transcribers, "unless the arranger is a composer whose original work might figure in the catalogue," (4) librettists and translators, again "excepting those writers who will or might figure in the catalogue otherwise," as for example, Alfred Noyes, John Masefield, Sir W. S. Gilbert, etc.

Most of what has been said so far concerns main entries. Subject or form entries will largely settle themselves where a classified catalogue is in use. But those who use the dictionary catalogue will find valuable

assistance in the choice of headings in the chapter dealing with them in Ruth Wallace's little book, already referred to, including a suggested list of headings and references.

Two things have to be considered here. One is the segregation of scores from works on theory and history, as for instance, of books about opera from operatic scores. This can be easily done in a card catalogue by having a separate sequence of "scores," with some distinctive "score guide." The other thing is more controversial. Shall a subject heading be the name of the musical form of a composition, or the name of the instrument for which it is written? The only satisfactory solution is to fall back on Cutter's double-entry method, but, as this is likely to involve considerable space and time in large libraries, a choice usually has to be made. Miss Wallace prefers the form of the composition, with reference from the instrument or instruments, as:

SONATAS, with references from Piano music and Violin music.

SYMPHONIES, with reference from Orchestral music.

FUGUES, with reference from Organ Music.

Naturally, if the music has no specific form, entry will be made under the instrument, as:

BANJO MUSIC.

VIOLIN MUSIC, with references to specific forms, as concertos, sonatas, etc., and from such headings as dance music, instrumental music, etc.

Where a dictionary catalogue is employed, however, it should be seriously considered whether all music should not be assembled at a form heading Music, in preference to being scattered throughout the catalogue according to instruments and forms. Music borrowers are in a class by themselves, and this concession might well be made in their favour.

Contents notes are important auxiliaries of music entries, and should be added freely as far as space permits, unless the volume is obviously complete as far as a particular form is concerned.

Going back to the matter of title-pages, it may be noted that both McColvin and Quinn are of opinion that title-pages in foreign languages may be translated, excepting only the actual title of the work. The former is also of opinion that title entries for operas, oratorios, etc., "are not really necessary, but may be given if desired." That was in 1924; perhaps there is a greater case for making them to-day than there was then.

## LOCAL COLLECTIONS

Most libraries with local collections catalogue the books and other material belonging to them with greater fullness than the ordinary stock. This is largely due to the fact that the latter is catalogued less fully than the Anglo-American code prescribes. Where full cataloguing is practised, however, there is little differentiation necessary in the case



of the main entry for a local book, except that the name of the printer frequently calls for mention.

With regard to subject entries, for a classified catalogue, these are often bound up with the local classification, which, if the scope of the collection extends beyond a single town, is usually based on place, with a scheme for subject division. Thus Croydon history may be S70(9), S representing Surrey, 70 Croydon, and (9), the initial Dewey figure for history; S70(728) represents books about houses in Croydon, S70 (821), poems about Croydon, and so on. The complement to this is a subject index arranged under places and subjects, as:

Croydon.		
Geology		S70(55)
History		S70(9)
Poetry		S70(821)
Geology.	Beddington	S655(55)
"	Croydon	S70(55)
History.	Croydon	S70(9)
"	Richmond	S91(9)
Poetry.	Croydon	S70(821)
"	Guildford	S83(821)

Where the subject catalogue is alphabetical, or forms part of a dictionary catalogue, entries can be made in accordance with the ordinary practice if the collection is limited to a small town, but if it extends throughout a county or a city, the principal subject entry will most conveniently be under place, with subject divisions, as:

Kingston-on-Thames.	Art
"	Churches
"	History
"	Poetry

and so on, with either added entries or references under the subjects, preferably the former. The reason for favouring place entry in preference to subject entry is that nine people out of ten who use the local collection want material relating to a place rather than to a subject.

This is not the place at which to discuss the vexed question of the scope of local collections: that is a matter of library administration, but we are concerned with its repercussions on cataloguing. Those who have access to the *Catalogers' and classifiers' year book* for 1934 will find it profitable to read the very informative article by Florence B. Murray of the Toronto Public Library: *The contents and catalog of a local collection, with special reference to subject headings*. It occupies seventeen pages, and is so enlightening that we have taken the liberty of summarizing the main points the writer makes, having in mind, mainly, the dictionary catalogue.

The extent of the area covered by the collection affects the subject headings to a very great extent: if only a single town or community is involved the primary division of the catalogue can be by subject, the

name of the place being assumed. But where a number of towns is involved, as for instance in a county collection, it has to be determined whether place or subject shall be the primary basis of division. Miss Murray shows that there is no general agreement on this point by quoting such British authorities as J. D. Brown, Berwick Sayers, H. D. Gower and James Ormerod. Brown, for instance, preferred a topographical arrangement with subject sub-divisions as being "the more practical method as established by a rather long experience, but also because the essential characteristic of a local collection is topography." Berwick Sayers, in his *Manual of classification*, presents the problems but offers no definite course: "The main problem to be settled is which will be the most convenient arrangement of material on the county, by subject or by locality; that is to say, will the greatest number of readers enquire, for example, for all books on the churches of Sussex, or for all books on Chichester, including its cathedral and churches? Or, again, will people ask for the history of sport in a certain ward in the town, or for the history of sport in the town as a whole?" Gower recommends an opposite course to that of Brown, in *The camera as historian*, where he had in mind the classification of a collection relating to the county of Surrey: "Locality has been strictly subordinated to subject; the local divisions are primary in the class of Topography alone, which is the first of the main divisions, and the word is used in its most limited sense, subjects like *Architecture* and *Antiquities* being dealt with separately. . . . But the fact that the view has been taken that photographs, e.g. of *Churches* . . . are far better arranged under *Churches* and thus kept together than scattered about under various districts, does not imply that the local divisions are ignored; on the contrary, the churches, having been brought together as one large unit group, are *then* arranged by the districts into which they fall."

Ormerod again follows the view of Cutter that the only satisfactory method is that of double entry, under both subject and place. He says in his contribution to the subject, *How to catalogue a local collection*: "My experience in cataloguing the Derbyshire collection has shown that double entry is necessary for books about the county as a whole and for many individual places as well. For instance, a reader wishes to know what has been written about the painted windows in the church of, let us say, Morley. Later on he wishes to learn what other places in the county possess notable glass. The only way to answer both questions is to make cards under both place and subject."

Miss Murray next makes the point that a local catalogue should employ a large number of subject headings in preference to an irritating series of *see also* references, so that, to quote her own words, "its catalog becomes a series of bibliographies on local subjects."

It has been said already that the cataloguer is not primarily concerned with what shall constitute the local collection, but he should at least have some clear ideas as to the types of material with which he will have to deal and with the best methods of treating it from the

cataloguing point of view. The first division is quite clearly that of books by local authors, who will include people born in the area, people who have been long resident in it or who are connected with definite local families, and those holding, or who have held, important official or other connexions with the area. The scope of the collection is often enlarged to include books that have been edited, translated or prefaced by local writers, and the catalogue must be able to tell enquirers not only what writings of a local individual the collection possesses, but also what individuals connected with the community have written anything at all. In a dictionary catalogue, which is what we are now concerned with, this can be done by the inclusion of an entry CROYDON. *Authors*, followed by an alphabetical list of them and of their writings.

Books printed or published locally are also included as a rule, though this is likely to become impracticable in towns where commercial printing or publishing are carried out on a wholesale scale. This involves the making of entries under the name of the publisher or printer as the case may be, or even under both. Basil Anderson has dealt with this problem in *On planning a printed catalogue of local literature* (*L.A. Record*, v. 15, 1913, p. 542-552), where he speaks of arranging "under each town in the district covered, a list of publishers (or of printers in default of these) in alphabetical order. Each publisher's works could then be arranged chronologically. . . . The titles given should, in this list, be as short as possible—mere identification notes. I should be inclined to arrange the entries in this order: town, publisher (or printer), date, author (where known), short title. Reference to the Author-list . . . would reveal all details."

Newspapers and periodicals form an integral part of any local collection, and besides being catalogued according to the prescribed rules should have entries under the name of the place, followed by a sub-head *Newspapers* or *Periodicals* as the case may be.

Broad-sides are difficult things to deal with from a cataloguer's point of view; some have authors but most of them have not. The best method seems to be to calendar them separately under the name of the place to which they have reference, with, if necessary, a series of sub-heads, as Croydon. *Grand Theatre*. *Broadsides*.

Pamphlets are another strong tower of strength to the local collection, although they are often regarded scornfully by the cataloguing staff, who are not concerned with the administration of the collection. Methods of selective cataloguing should not be applied to these; they should be invariably treated in precisely the same way as books, as too should government publications, whether local or central, and the reports, transactions, and other publications of societies and institutions.

Miss Murray goes on to deal with many other things that find their way into local collections, such as sermons, addresses, manufacturers' catalogs, programs, textbooks, association books, history and topography, biography, newspaper and periodical clippings, novels, poems and plays, dialects, with written records like deeds and charters, with

pictorial records, the work of artists, and with engraved records such as maps and bookplates, but none of these seems to call for any particular comment here, the ordinary rules of cataloguing applying in the main.

Two good examples of printed local catalogues are those of Birmingham and Gloucestershire. The first, in two thick quarto volumes, includes printed books and pamphlets, manuscripts, maps, views, portraits, etc., relating to Birmingham, and is in three main parts: (1) general, (2) books printed in Birmingham, but not otherwise relating to Birmingham, (3) books published in Birmingham, but not otherwise relating to Birmingham. It is arranged on the dictionary principle, but subject headings are only included so far as they are of local interest. Thus "Phrenology: a paper read for discussion to the members of the Birmingham and Midland Institute, by T. P. Salt," has entries under Salt and Midland Institute, but not under Phrenology. Deeds, whether originals or photographic facsimiles, are arranged chronologically under the heading Deeds.

The Gloucestershire catalogue provides an example that covers a wider area and adopts a classified order, beginning with works relating to the county in general, followed by separate sections for important towns, rivers and other features of the county, a section for biography and another for local printing. There are also author and subject indexes, and a list of printers and booksellers.

### CHILDREN'S BOOKS

The cataloguing of children's books has received some prominence in recent years, partly through the attention that has been focussed on libraries for children, and partly through the increased numbers of books available for them of a much higher standard than heretofore. Three views offer themselves for consideration: (1) that children's books should be catalogued precisely as adult ones, (2) that they should be catalogued in some simplified form, and (3) that fiction, and possibly even non-fiction, need not be catalogued at all, on the grounds that many of the books are not worth cataloguing, and that in any case it is the children's librarian's job to help children in their search for books.

The third course may, in the view of most librarians, be dismissed very quickly, for most of them still hold, as Elva S. Smith (head of the Boys' and Girls' department at Pittsburgh), says in her *Cataloging of children's books*, 1933 (Chicago: A.L.A.), that "a catalog is an essential tool if effective library service is to be given." And it is generally recognized that library service to children is amongst the most useful and the most important of all the work done under the roofs of our public libraries, and is becoming increasingly so. If there are no catalogues, or if the catalogues are restricted in their scope, how can we be said to be rendering effective service? Moreover, if catalogues are not provided in children's libraries, a valuable opportunity is being lost of bringing into being a new generation of adult borrowers who will

appreciate the value of, and be able to use intelligently, the catalogues provided for their use.

A choice, therefore, seems to lie between the cataloguing method used in the adult libraries and some simplified form of it. As most public libraries do not practise very elaborate cataloguing in *any* of their catalogues, there is no real reason why the same method should not be followed, any simplifications being reserved for the language of annotations, where they are used. For example, it is fairly common modern practice to employ popular subject headings in preference to scientific ones, and best-known names in preference to real ones, if the two conflict. If, however, simplicity is necessary, care should be taken that the forms of headings used line on with those in the main library, because many libraries have union catalogues at least of their non-fiction stock. For instance, if the terms Biology, Botany and Zoology are used in the adult catalogues, there is no very real reason for using Life, Plants and Animals in the junior catalogues, especially as in any case references must be made from the alternative forms. If variant forms of headings are used in different departments, the proper maintenance of such catalogues is rendered, if not impossible, at least difficult.

Nor must it be forgotten that children's catalogues are largely used by school teachers, especially where regular class visits are made to the library as a part of the recognized school curriculum. In this last connexion, Miss Smith makes a good case for more "analysis of books" in children's catalogues, on the ground that "the collections being relatively small, it is necessary to make the most of each book." As she goes on to say, "requests are mainly for specific subjects and often for sub-topics not treated in separate books."

In these days of demonstrations in libraries to school children, it may well be that children are, actually, far better equipped to understand the purpose and arrangement of catalogues than their elders who have seldom enjoyed such advantages.

Nearly forty years ago, W. C. Berwick Sayers and James D. Stewart published in the "Library Association record" for August, 1905 (afterwards reprinted), *Catalogues for children: an examination of some hitherto neglected features of cataloguing: with a code of rules*, which is still sound in the principles it lays down. On this question of simplicity they said, "while a complex juvenile catalogue is of little value, a too simple one may be almost equally useless. . . . And, moreover, there is nothing a youngster more keenly resents than to feel you are playing down to his intelligence." If that was true in those distant days, it must be infinitely more so now!

On the question of grading catalogues of children's books according to the ages of the children for whom they are considered suitable, it would seem that it serves no useful purpose, for what would be too advanced for a child of one mentality at 12 would be quite easily assimilated by another child of 9. This is the view of Sayers, on page 37 of his *Manual of children's libraries* (Allen and Unwin and the L.A., 1932), where he says: "There are no such mental divisions of children

of lists of books suitable for this or that age would seem to imply." This book also, by the way, includes a chapter on *The Catalogue and how to make it*.

With regard to the variety of catalogue most suitable for a children's library, exactly similar arguments apply as have been already set down in chapter 3. There are obvious advantages in providing the same form as that used in the adult libraries, if only because the "catalogue sense" acquired in youth can be developed in after years, and does not have to be scrapped in favour of some other method.

Those who are concerned with the making of dictionary catalogues for children's libraries, will find much valuable information in the section of Miss Smith's *Cataloging of children's books* dealing with subject headings.

Besides any oral descriptions of the catalogues that may be given from time to time, there should also be written or printed explanations placed near the actual catalogues, illustrated with typical examples. Something on the lines shown on page 244 will answer.

Many good examples of printed children's catalogues exist, some of which are well worth examining.

From America we have had, among others, the *Pittsburgh Catalogue of books in the children's department* (1909), the H. W. Wilson Company's *Children's catalog*, in various editions to date, and the *Winnetka graded book list* (1929), while in this country there have been the *Glasgow (Woodside Branch) Guide for young readers* (1921), the *Sheffield One thousand and one best books for boys and girls* (1930), the *Bethnal Green What shall I read? a catalogue of books in the children's library* (1930), and others.

Those who are interested particularly in school libraries will find a useful chapter on cataloguing in Ethel S. Fegan's *School libraries*, 1928 (Heffer), in Monica Cant's *School and college library practice*, 1936 (Allen and Unwin), and in the Incorporated Association of Assistant Masters in *Secondary Schools' Guide for school librarians*, 1937 (O.U.P.).

## PERIODICALS

The cataloguing of periodicals is dealt with sufficiently for ordinary purposes in the code. They may be conveniently divided into two rough groups: (1) those issued by corporate bodies, whether governments or government departments, societies or institutions, (2) those published on a purely commercial basis, whether they be trade or other specialist papers, or those intended for the more or less general reader.

In connexion with the first group, assuming that one is using the Anglo-American code, a cataloguing difficulty immediately presents itself, because not every periodical publication emanating from a society is entered under the name of the society. On the contrary, "a regular periodical issued by a society or an institution is ordinarily to be entered under its titles," i.e. of the periodical. But when it only appears at long intervals—the code suggests annually, biennially—or when the

publication contains only the regular proceedings, transactions, and annual reports of the society, it is to be entered under the name of the society, with added entry or reference under the title if it is distinctive. In doubtful cases entry under the society is to be preferred."

### THE NAME CATALOGUE

The Catalogue of the books in the Junior Libraries is on cards, one card for each book. The cards are arranged alphabetically under the names of the authors. In the case of story books, and of some other books too, there are also entries under the titles, a card for each book.

Supposing you want a story book called *Quicksilver*, but do not know who wrote it, look in the catalogue under that title.

Supposing you have read a book by Fenn, and want to know if the Libraries have any more of his books, look for Fenn in the Catalogue, and you will find a card for every book by that author in the Junior Libraries.

### THE SUBJECT CATALOGUE

Some people think you are too young to understand how books are arranged in your library, or how to use the catalogues. You do not agree, do you?

Books which are not stories are arranged by the subjects they are written about: thus, all books on Flowers come together, all books on Aeroplanes, and so on. The books are said to be "classified."

Every subject has a number, which is written on the lower part of the backs of the books. Thus 383 is Postage Stamps, and all books on Postage Stamps bear this number.

The books are arranged by these numbers.

You will find the number by looking for the subject you want to read about in *The Subject Index* (the little red book on top of the catalogue cabinet).

In the part of the catalogue called the "subject" catalogue there is also a card for every book. These cards are arranged by the subject numbers.

If you consult the subject index it will tell you what number to look for; and the cards will tell you *all* the books the Libraries have on that subject. That is the value of the catalogue; it tells you about books which may be "out" as well as about those which are at home.

It is easy to see from this, that unless the enquirer is familiar both with the provisions of the rule and with the nature of the periodical, he is at a loss to know what head to look under; he would, in fact, be utterly at sea if it were not for the added entry or reference.

In spite of criticisms, the former British Museum practice of entering publications of societies under a general heading *ACADEMIES*, followed by the name of the town in which the Society's headquarters are situated, had something to commend itself. The only snag lay in the fact that an enquirer might not know the name of that town. For instance, one wanting the periodical publications of the Quekett Society, might conceivably not know that the Society's headquarters were in Manchester, and it is only the existence of a reference that will save the situation.

This heading is being abolished in the new *General Catalogue*, and publications of societies are now entered under the name of the town or other place, with references from the titles of publications, if they are distinctive.

The Museum rule for ordinary periodicals may be usefully explained here. They are entered under the heading *Periodical Publications*, followed by the place of publication and the title. In addition, the title is entered as a heading in the Catalogue, with a reference to the heading *Periodical Publications*. There is also an index of titles to the heading *Periodical Publications*, giving a reference to the place of publication and the number of the page on which the main title appears. When a periodical changes its title, the new series is entered immediately below the original entry, preceded by: [continued as:]. The new title is entered as a heading in the Catalogue, with a reference to the heading *Periodical Publications*, followed by the place of publication, then by the original title, and entry is made under the heading *Periodical Publications*—[Place]—[New title] in the form: [See supra: or infra:] [Old Title].

The new title is also entered in the index of *Periodical Publications*, with a reference to the old title and the number of the page on which the main entry appears.

John Wilks, librarian of University College, London, has an article in the "Library Association record" (v. 8, new series, 1930, p. 187-93), *The Cataloguing of periodicals*, that should be read by those who desire fuller guidance in dealing with periodicals than is provided in the code rules. He favours the treatment of periodicals issued regularly by societies in the same way as ordinary ones, since, as he says, and as cataloguers so often forget, "the catalogue is intended as much for the reader as for the library official." He instances the case of *The Journal of Hellenic studies*, which in the Museum catalogue, and probably in many others, is treated—rightly, of course, in view of the rules—as a publication of a society and not as a periodical. It may be retorted that it matters little, seeing that a reference will be provided for the journal's title. But references are irritating things, and if there are ways of avoiding their necessity, so much the better.



The existence of these difficulties suggests that the better way of treating *all* periodicals, certainly those having distinctive titles, is to enter under the title, taking care that those which change their titles are catalogued under the earliest titles with references from later ones. If it were not for this unfortunate habit that even long-established periodicals have of changing their names, the cataloguer's task would be greatly simplified. As it is, he *must* see that these necessary references are made from later names. Even if the cataloguer adopts the principle of entering the volumes issued under each title separately, their provision is still, and even more, necessary. Under the earliest title he may say: *From 1924 this periodical was continued as ----- q.v.*, and under the latest he must say: *This periodical was established in 1884 as ----- q.v.* But as some periodicals change their names repeatedly, the process of tracing their history from beginning to end may become wearisome if this practice is followed.

Something needs to be said here about the analytical cataloguing of periodicals, the title of an article by the late W. R. B. Prideaux in the "Library Association record," v. 5 (new series), 1927, p. 179-82. It is common knowledge that periodicals contain much valuable information, not all of which ever gets into book form. For this and other reasons it has been urged that libraries, particularly special libraries on the one hand, and smaller libraries on the other, should maintain an analytical catalogue of periodical articles, arranged in subject order, either with the main catalogue, or as a separate catalogue of periodical analyticals.

As further reasons for maintaining such a catalogue, it may be said that many libraries, special libraries in particular, contain long runs of periodicals, the information in which is largely lost. Moreover, scientific and other discoveries often make their literary debuts in the columns of some periodical or review, either an ordinary one, or more often, that of a society.

On the other hand, many libraries will regard this work as a waste of time, in view of the existence of such indexes as the Library Association's *Subject index to periodicals*, and the H. W. Wilson Co.'s *Readers' guide to periodical literature*.

In addition to Mr. Wilks' article, reference may be made to a paper by Dr. W. Bonser on *The Necessity for uniformity in the cataloguing of periodicals*, in the *Proceedings of the Association of Special Libraries* (1927). Dr. Bonser discusses the problems connected with the cataloguing of periodicals from the standpoint of the special library, where they are of such infinite value. He deplores the lack of co-ordination between the compilers of such catalogues, and suggests three things: (1) that periodicals should be entered in all cases under their titles rather than under the name of a society or a town, and under the subject with which they deal in the general subject catalogue, (2) that in a separate catalogue of periodicals entries should be alphabetical, not necessarily by the first word, but by the leading, or key word, as is done in the *World list of scientific periodicals*, (3) that each entry should

show where a set begins, whether it is still in progress, and whether the set catalogued is complete, and if not, what volumes are missing.

One last important point. The imprint date of bound volumes is often the year following that covered by the volume. To avoid confusion, the period actually covered by the issues should form a part of the entry.

### GRAMOPHONE RECORDS

The wholesale collection of gramophone records is not as common in this country as it is in America, where almost every library one visited in 1935 and in 1937 possessed a collection of them, as well as sound-proof rooms in which they could be listened to on machines provided for the purpose; in most cases they could also be borrowed for home use. But it will come in time as other developments in library practice have come. Many libraries, for instance, suddenly found themselves the possessors of at least two gramophone records when they bought Nicholson and Koch's *Songs of wild birds*, published a few years ago. And for blind readers the talking book is well on its way.

But it is with the more orthodox type of record that we are now concerned. The problem of the storage of records is one for library administration, but their cataloguing may well come within our province. There are at least five main factors that call for consideration in any series of catalogue entries for recordings of musical works. They are:

- (1) The composer of the work
- (2) The title
- (3) The artist or musical combination executing it
- (4) The conductor of orchestral works
- (5) The accompaniment in the case of vocal and instrumental works

Subsidiary to these, filling similar functions to the imprint and the collation in the case of books, are such things as:

- (1) size of record
- (2) make
- (3) number
- (4) single or double sided
- (5) language, in the case of vocal recordings, if not clearly indicated by the title
- (6) whether electric or other recordings (all modern records are electric; only those that are of the pre-electric era, up to about 1925, need be so indicated)
- (7) automatic couplings (only used to a limited extent for sets of records to be played on automatic record-changing gramophones)

In the makers' catalogues a sort of form entry is included, grouping together, for instance, all orchestral music, all violin, piano, organ or other solos. This lines on with the procedure recommended in connexion with the cataloguing of music, and need not therefore be discussed further here.

It will probably be found convenient to keep a separate catalogue of gramophone records, on cards or in sheaves. Here are a few examples of a suggested method of treatment for varying types of records.

COLERIDGE-TAYLOR, SAMUEL. *Composer*, 1875-1912.

Petite suite de concert. Played by the New Queen's Hall Light Orchestra, conducted by John Ansell.

Two 12-in. Columbia records.

- |                              |        |                                 |        |
|------------------------------|--------|---------------------------------|--------|
| 1. La caprice de<br>Nanette. | } 9340 | 3. Sonnet d'amour.              | } 9341 |
| 2. Demande et réponse.       |        | 4. Tarantelle Frétil-<br>lante. |        |

ANSELL, JOHN. *Conductor*.

See New Queen's Hall Light Orchestra.

NEW QUEEN'S HALL LIGHT ORCHESTRA.

Ansell John, *conductor*. Petite suite de concert by S. Coleridge-Taylor.

Two 12-in. Columbia records, 9340-41.

Petite suite de concert, by S. Coleridge-Taylor. Played by the New Queen's Hall Light Orchestra. Two 12-in. Columbia records, 9340-41.

*Entries for an orchestral work.*

SULLIVAN, Sir ARTHUR. *Composer*, 1842-1900.

The Lost chord, in E flat, sung by Clara Butt.

12-in. Columbia record, 7375. Reverse: Stephen Adams' Holy city.

BUTT, CLARA. *Contralto*.

The Lost chord, by Sir Arthur Sullivan, in E flat.

12-in. Columbia record, 7375. Reverse: Stephen Adams' Holy city.

Lost chord, sung by Clara Butt.

12-in. Columbia record, 7375.

*Entries for a vocal work*

SCHUBERT, FRANZ PETER. *Composer*, 1797-1828.

Marche militaire. Piano solo, played by William Murdoch.

12-in. Columbia record, 9273 (both sides).

MURDOCH, WILLIAM. *Pianist*.

Marche militaire, by Franz Peter Schubert. Played as a piano solo.

12-in. Columbia record, 9273 (both sides).

Marche Militaire, by Franz Peter Schubert. Piano solo, played by William Murdoch.

12-in. Columbia record, 9273 (both sides).

*Entries for an instrumental work*

Following general library practice, it will be seen that the main entry has been retained under the composer.

A useful article that may be read in this connexion is *The Arrangement and care of phonograph records*, by Ethel Louie Lyman (Library Jnl., v. 62, 1937, p. 150-54). Reference should also be made to *The Gramophone shop encyclopædia of recorded music*, compiled by R. D. Darrell (New York, The Gramophone Shop, 1936), a 574-paged catalogue arranged by composers, in alphabetical order by surname, and —under each composer—by compositions in alphabetical order by title.

### CINEMATOGRAPH FILMS

The cataloguing of cinematograph films is not likely to trouble cataloguers in smaller libraries, but in larger libraries, and in special ones, films are beginning to have a place, and their collection will assume larger proportions as time goes on. Even before the advent of the portable projector some public libraries collected films of local events, usually through the kind offices of local cinemas. But the increase in the number of amateur film makers in recent years will almost certainly lead to a much wider collection of films of local interest in public libraries, and of specialist interest in the libraries concerned. The problem of their cataloguing must therefore arise, and it has been thought well to include some indication of its lines in this chapter.

At present their cataloguing is in a very fluid state, and it is probable that in the near future some international scheme will be evolved: in fact it is actually in course of being framed. *The International review of educational cinematography* for April 1934, for instance, contains an interesting if advanced article by Dr. Ernst Rüst, of Zurich, entitled *The Classification of educational films for an international catalogue*. He has attempted "to show that with the use of numbers, letters and signs it is possible in a limited space to give the most necessary indications to allow a choice from the catalogue of a picture for any instructive purpose." But the scheme would be too complicated for general library use, and need not therefore be dealt with further here.

The British Film Institute, which administers the National Film Library, has, however, evolved a scheme which seems to be simple and effective, and has the advantage of lining on in the main with general cataloguing practice, even the films themselves being classified by the Dewey Decimal classification. On page 250 is a typical entry for a recent addition to the National Film Library, the films in which, by the way, are not to be confused with what we generally call instructional or educational films.

It will be seen how easily one could build on to this main entry, which it will be noticed is under the title, any added entries that a librarian might deem necessary, such as under the author of the book filmed, and even under the artistes taking part.

**COMIN' THRO' THE RYE** (*Great Britain, 1923*).

Adapted from the novel by Helen Mathers, this film was one of the most notable of the productions of Cecil Hepworth, and stood out conspicuously at a time when British production generally was uninspired and facing its most difficult period. In any history of British film production, *Comin' thro' the Rye* must occupy an important place.

**PRODUCTION:** *Produced and directed by Cecil M. Hepworth; with Alma Taylor, James Carew, Shayle Gardner, Gwynne Herbert, Eileen Dennes, Henry Vibrat, Francis Lister, Ralph Forbes, John MacAndrew, Margot Armstrong, Nancy Price, Christine Rayne.*

*Positive silent film, six reels.*

**DONOR:** *C. M. Hepworth, Esq.*  
917.11

The Institute issues a *Monthly film bulletin* of educational films, from which the following entry has been taken:

**16mm** **SALMON FISHING ON THE SKEENA** (Canada).

**Silent** **Production:** Produced by the Canadian Government Motion Picture Bureau, Department of Trade & Commerce, Ottawa, Ontario, Canada.

**11 mins.** **Description:** Direct photography with captions.

**1 reel** **Purpose:** Educational and propaganda.

**Teaching Notes:** Not available.

**Distributors:** Canadian Trade Publicity.

**Distributors' Cat. Ref.:** 197.

**Conditions of Supply:** Loaned free of charge, return carriage paid by borrower.

**Contents:** Outline map of Canada showing provinces and the Skeena river. Enlarged map showing the Skeena. Estuary of the Skeena. Coast mountains. Mother ship and small fishers. Panorama of vessels. Another shot of vessels. Closeup of boats being towed. Boats breaking away from tow on fishing ground. Dropping seine net overboard. Panorama of boats fishing. Closeup of throwing net overboard. Shots of fishing boats. Hauling in the catch, closeup. Cannery from the water, trees behind. Drying nets. Mending nets, closeup. Closeup of old man. Salmon delivered by scow. Salmon in boxes. Raising salmon to shore at cannery. Inspecting. Taking heads off. Filleting. Cleaning. Salting. Layers of salted salmon. Barrel lifting. Rolling barrels. Loading barrels on to vessel. Steamer.

**Appraisal:** The film gives a clear account of salmon fishing on the Skeena River and preserving fish, but there are no shots of canning. Some cutting is needed to make it short enough for classroom purposes, but it would do as it stands as a background film for use in adult classes. Revision of captions would add to the value of the film.

The film shown was not always sufficiently sharp, possibly a fault of the particular print.

**Suitability:** For use in the teaching of Geography. A classroom instruction film for pupils of 12<sup>+</sup>. A general interest film for adult classes (University Extension, and Tutorial).

The H. W. Wilson Company of New York has issued a printed *Educational film catalog; a classified list of 1175 non-theatrical films, with a separate title and subject index*, compiled by Dorothy E. Cook and Eva C. Rahbek-Smith. Here is a typical entry from it:

Wee Scotch piper. (Children of all lands ser.) 15 min 16-si-s24 35-si-nl-s60  
1928. Films of commerce. 914.1  
Produced by Pathé and is by Madeleine Brandels.  
"The story of a little Scotch boy who cares for a lamb and in return receives a set of bagpipes. Beautiful scenery of Scotland."—Iowa state college.

The abbreviations look worse than they really are: 15 min=the time the film runs: si=silent: s24=the selling price: nl=inflammable. As all 16mm. films are non-flam. films no symbol is needed to indicate the fact. Other similar abbreviations are: sd=sound; nf=safety.

### MICROFILMS

The day is probably still far distant when the ordinary cataloguer will be called upon as part of his ordinary duty to catalogue books that have been filmed by the micrographic process, but things move rapidly in these days, and a good deal of attention has been given to photo-micrography in the professional press of late, especially in the American journals, and an article on the *Care and cataloging of microfilms* has already appeared in the *Bulletin* of the American Library Association for February 1937, p. 72-74.

The writer, Keyes D. Metcalf, a member of the committee on photographic reproduction of library materials, admits that anything that can be written at this stage can only be suggestive, as not enough is yet known as to the problems that are likely to arise to permit of any dogmatic plan. As far as the plan to film all English books printed before 1550 listed in Pollard's and Redgrave's *Short-title catalogue* is concerned, the author suggests that it may be sufficient if libraries possessing copies of the films indicate the fact, with the number of the film, in the catalogue itself. Others, he thinks, may insert cards in the catalogue under the authors' names referring to the full entries in the *Short-title catalogue*. It will be apparent that the reason for this rough-and-ready method is to save the very considerable amount of work involved in cataloguing an early printed book, but it must be admitted that it does not commend itself as a very satisfactory method, certainly when the filming of books by the process becomes common, if it ever does.

In any case books not so catalogued will call for proper treatment, which will, in general, be similar to that meted out to ordinary books, with certain obvious additional information. It must, for example, be made clear that it is a film reproduction that is catalogued and not the actual book. If possible, the film entry should indicate the whereabouts of actual copies of the book. And to quote Mr. Metcalf:

"Unless all projectors in a library can accommodate both the vertical and horizontal methods of placement of text on the film, the catalog card should indicate the method used. The record should show also the amount of reduction in the film as an aid in selecting the projector. A projector that enlarges twenty-four times is unsatisfactory with a film that reduces only six times, and one enlarging eight times will not make legible a film giving sixteen minifications.

### TEMPORARY MATERIAL

Cataloguers in large reference libraries, and particularly in special libraries, are often concerned with the cataloguing of considerable quantities of quite important, but definitely temporary, material. The methods of selective cataloguing, discussed in chapter 12, may help to some extent, but are not altogether satisfactory in, say, the library of a business undertaking, where it is vital that there shall be no chance of overlooking the existence of this purely current material. Mr. Jast dealt with the problem in a paper before the Association of Special Libraries in 1925 (printed in the *Report of proceedings* for that year), and offered some valuable and practical suggestions. The essential auxiliaries are the vertical file and the card subject index. Clippings, for example, are classified and filed in the vertical file. In order that the user of the catalogue shall not overlook the fact that such temporary material as clippings exists, a card is inserted bearing the class number in the margin and the legend:

#### CLIPPINGS

Press clippings on this subject are collected in the vertical file, under the number given in margin.

Ephemeral pamphlets are treated in a somewhat similar fashion by a card:

#### PAMPHLETS

Miscellaneous uncatalogued material on this subject is collected under the number/s given in margin.

Trade catalogues are another problem in such libraries, and it is often desirable to bring them together in the subject catalogues, besides entering them under the name of the firm. This can be done by providing two cards, one under the name of the firm, and another, exactly similar, but headed **TRADE CATALOGUES**.

If some trade catalogues are not considered worth separate cataloguing, their existence can be made known by a general card in the catalogue:

## TRADE CATALOGUES

with a similar legend to that used in the case of other pamphlets.

Other subjects that lend themselves to similar treatment include maps, plans, charts, blue-prints and bibliographies.

## PROBLEMS

1. Select a musical composer and draw up a scheme for the arrangement of his works.

2. What is meant by transliteration, and what rules for guidance would you lay down?

3. In what ways does the cataloguing of incunabula and other early books differ from ordinary cataloguing?

4. How could you catalogue and make available a miscellaneous collection of manuscripts of local interest?

5. What are the problems involved in cataloguing music in a public library?

6. What are the essential features of a catalogue of maps?

7. Discuss the cataloguing and the analytical cataloguing of periodicals for: (a) a general, and (b) a special library.

8. Explain the arrangement of a dictionary catalogue to children between the ages of 12 and 14.

9. How could you make known the contents of a print or picture collection?

10. How would you catalogue a collection of gramophone records?



## CHAPTER TWENTY-ONE

### COUNTY LIBRARY CATALOGUES AND CATALOGUING

TRADITION dies hard! In the early days of the county library movement, when staffs were small and when funds were even less adequate than they are to-day, things like cataloguing had to be done as and how circumstances permitted, sometimes by people ill-fitted to do them, as the time of the librarian was wholly taken up with organizing centres, buying books, and trying to establish contacts over a whole county, and he had few, if any, trained assistants. That tradition is the reason for this chapter. It was suggested that a book on cataloguing ought to include a chapter on cataloguing for county libraries, as if county library cataloguing was something different from other cataloguing. And by "something different" it was usually implied that simpler cataloguing was required than for the library functioning within the walls of a single building or of a series of buildings, comprising what is known as an urban library system.

Experience has shown that the need for scientifically and accurately compiled catalogues is no less great in counties than in urban areas. On the contrary, there is every reason why the catalogues of county libraries should be even more carefully compiled than those of other libraries, and more detailed rather than less. This was made clear in *County libraries manual*, prepared by the committee of the County Libraries Section of the Library Association (Library Association, 1935), and confirmed in statements received from county librarians in response to a request for information on the point.

In an ordinary library a considerable proportion of the stock is always on the shelves, and of the books that are out the greater number will be returned within the next fortnight at the longest. But in a county library the greater part of the stock is out at one or other of the many centres, with the consequence that it is often necessary to rely solely on the catalogue entry for information respecting any specific book. Hence it is obvious that the standard of cataloguing in a county library should be at least as high as in an ordinary town or other library. The catalogue entries should be full, and even the oft despised imprint and collation items may have useful purposes, at any rate in the headquarters catalogue if not in the printed catalogues and lists circulated among readers. The name of the publisher, for instance, is becoming increasingly important and valuable, the size and pagination are not without significance, and one would like to add to these one other useful item, the price. For similar reasons, annotation has a high place in county library cataloguing, and some excellent examples of all these things exist.

With regard to the most suitable form of catalogue, there seems to be a general consensus of opinion among county libraries that the

classified catalogue has peculiar advantages over the dictionary form in this particular field of work. This view is expressed in *County libraries manual*, though in perfect fairness to the advocates of the dictionary form it should be pointed out that the catalogue is almost wholly for the headquarters staff in the first instance, though sometimes duplicate copies exist in branch libraries for the use of the public and staff. As the complement of the classified catalogue an author catalogue is recommended rather than just an author index.

The argument used in favour of the classified catalogue is that "besides being cheaper than a dictionary catalogue it is comparatively foolproof, whereas much of the value of a dictionary arrangement is lost unless a superhuman consistency is maintained in regard to subject headings and references." It is pointed out, too, that it is easier to assemble cards quickly from a classified catalogue than from a dictionary one for the purpose of compiling the class and other lists that are such an essential feature of county library administration. But to enter further into the merits of the respective forms would only be to repeat much of what is said in chapter 3.

The value of the printed catalogue in county library administration is emphasized in a symposium published in *Library review*, v. 5, Winter number 1930, p. 351-358, in which five librarians state their views on *Catalogues and other printed aids*. Here are a few relevant sentences: "It is self-evident that no library is any use to its readers unless it is adequately catalogued, and unless the catalogues are directly available to them. It follows, therefore, that a county library system must have printed book-lists, and that these must be freely issued and kept up-to-date."

"There is no doubt in my mind that the expense of printing a non-fiction catalogue or selective lists is justified by the greater use that is made of the important side of the library and the value to the readers concerned."

"When the printed catalogue of the — County Library was issued in 1928, the issue of non-fiction was doubled, proving without doubt that for readers who are far from the headquarters library, and therefore unable to consult the card catalogue, a printed catalogue is essential if the stock of the library is to be really useful."

"Whatever value may be accorded to printed aids in borough libraries, few can doubt their helpfulness in a county where readers are divorced from the main book stock and handle only a small collection of books at one time."

"With the multiplication of branches and centres, the printed catalogue is the only opportunity of displaying the scope of the county library. I am not in favour of complete library catalogues, which are uneconomical to produce: because of the existence of two types of library users—the student and the general reader. Only in the interests of the general reader would I consider the production of a general catalogue of a library, and this would be selective." This particular contributor then goes on to make "the case for the production of

catalogues of specific subjects, which are cheap to produce, being in small editions, and economical to use," and enters a plea for co-operative cataloguing.

But it seems unlikely that many county libraries will embark on the expensive scheme of printing general catalogues of their stocks; they will rather concentrate on class-lists and on specific lists, both of which are less costly, more easy to revise and republish from time to time, and what is more important, have a more direct and personal appeal to the people who are interested in a particular class or subject. Moreover, there was launched shortly before the war a scheme for the production of useful and authoritative book-lists, published co-operatively at low prices. Such lists as were published were compiled by librarians in some of the larger counties, and were previously submitted to an authority on each subject.

To demonstrate to any who might still have the idea that county library cataloguing is done in a less adequate manner than in other libraries, here is a series of actual catalogue cards taken from a county library catalogue:

655

Poortenaar, Jan.

The Art of the book and its illustration: with a chapter  
by Maurits Sabbe.

1935. illus.

10,764

*Main Entry (the classified catalogue card)*

Poortenaar, Jan.

The Art of the book and its illustration.

655

10,764

*Author Index Card*

PRINTING.

655

Poortenaar, Jan.

The Art of the book and its illustration.

*Subject Index Card*BOOK PRODUCTION. *See Also*

655

PRINTING.

BOOKS. *See Also*

655

PRINTING.

TYPOGRAPHY. *See*

655

PRINTING.

*Subject Reference Cards*

It will be seen that the fullest entry is the class card and not the author card, and that the subject index cards resolve themselves into a sort of rough dictionary catalogue, as the matter on the author index card is included in the same alphabet.

And here is a set of cards from another county card catalogue. It will be seen that the book is catalogued with reasonable fullness, including the principal imprint and collation items.

971 SIEGFRIED, André

Canada. Translated from the French by H. H.  
Hemming and Doris Hemming.  
315 pp. maps.

Cape, 1937

*Entry for main author catalogue.*

The above example, taken from the alphabetical author catalogue, has on the back a list of tracings:

Canada

Canada—History

Canada—Economic conditions

Canada—Politics and government.

These indicate that in the subject catalogue four cards appear under Canada, as shown, and under the special aspects indicated by the tracings.

971 CANADA

Siegfried, A.

Canada. Translated from the French by H. H.  
Hemming and Doris Hemming.  
315 pp. maps.

Cape, 1937

*Entry for subject catalogue.*

A duplicate of the entry for the alphabetical author catalogue exists in the form of a classified slip catalogue, supplemented by an author index.

971 Siegfried, A.

Canada.

Cape.

*Entry for author index to classified slip catalogue.*

*County libraries manual* advocates still further detail than is contained in the foregoing example. Cards should be on the unit principle, each entry a replica of every other entry complete with bibliographical details, which are so frequently needed in the probable absence of the book itself, and which should include: the publisher's name, the date, edition if other than the first, number of volumes if more than one, the pagination, illustrations, presence of a bibliography, name of the series (if any). In regard to illustrations, distinction is recommended between ordinary illustrations, portraits and maps, and in the case of books likely to be sought after for their illustrations, the precise kind should be specified, as coloured, line or tone: this is again intended as a substitute for the book itself.

It is not the function of a book of this sort to attempt to teach the county librarian his job. But it may be helpful to mention a few of the catalogues and lists that have come to our notice, and it may even inspire urban librarians to embark on like enterprises.

#### LIST OF BOOKS ON MINING.

A twenty-four paged pocket-sized list, annotated where necessary, and arranged in the following order: general works: periodicals and transactions: economics and industrial history: law; costing, accounts, management: drawing: geology: surveying and prospecting; science and mathematics: practical mining: lead-mining: coal and its by-products.

#### LISTS OF SELECTED BOOKS.

On such subjects as gardening; woodwork and carpentry; handicrafts: social problems: toy making, artificial flowers, felt and paper work, and so on.

#### LISTS OF NOVELS.

Single sheet lists, comprising things like: novels of 1936 (and earlier years): thirty novels of adventure: thirty novels of detection and mystery.

On a larger scale, and having an interest far beyond the bounds of the counties responsible for producing them, are such catalogues as:

**SOCIAL PROBLEMS:** a catalogue of books in the county library.

A ninety-six paged catalogue arranged under broad subject headings in alphabetical order.

**BRITISH HISTORY:** a classified catalogue of works in the county library.

A fifty-eight paged catalogue arranged practically in Dewey order, with a subject index.

**THE COUNTY LIBRARY AND THE STUDENT OF HISTORY,** a catalogue of books on history and related subjects.

A seventy-four paged catalogue of the nucleus collection of the books on history in the county libraries.

#### THE COUNTY LIBRARY AND THE STUDENT OF LITERATURE.

In four parts, the development of English literature: poetry; dramatic literature: essays and other prose literature.





Similar catalogues include classified guides to the books on religion; business methods; travels by the fireside, etc.

On even more ambitious lines is such a catalogue as:

**MODERN DRAMA, 1900-1935;** a catalogue of plays . . . published since 1900, together with a list of works on dramatic theory and other related subjects. Foreword by L. Du Garde Peach. 1935.

It is designed to assist the numerous amateur dramatic societies in the county, and all who are interested in the study, reading or production of plays. It is arranged under the following heads: full-length plays; one-act and other short plays; children's plays; mime, puppet plays, tableaux; pageant and open-air plays; radio plays; sketches, monologues, etc.; collections of plays by various authors; collections of plays for children; books about the drama; title index of plays.

Each entry is numbered, indicates the number of acts if more than one, the number and sex of the characters, and the number of "sets" of scenery required. A short descriptive note regarding the type, theme or setting of the play is also added.

Here are one or two typical entries:

**Bennett, A. (1867-1931).**

(39) *Body and soul.* 4. 5m. 5w. 2 sets.

Comedy of a Society beauty and her secretary, who change places.

(40) *The Bright island.* 3. 6m. 3w.

Political phantasy set in the grounds of a royal palace.

(41) *Cupid and commonsense.* 4. 3m. 6w. 2 sets.

Five Towns comedy of a miser's daughter and her money.

The bulletin, or list of additions, would seem to have a very real place in county library administration; it can act as a link between the library at headquarters and the dweller in the outlying districts in a way that can scarcely be appreciated by those of us who are fortunate enough, or unfortunate enough according to the point of view, to be members of larger communities. These and similar publications are, in fact, the county library's display window. The general principles set out in chapter 13 in general apply here every bit as much as they do in the ordinary town library, except that there is even more reason why lists and bulletins should be regular in appearance, well printed, conveniently arranged, and adequately annotated. The last appears to be particularly important because the potential reader of a specific book is almost wholly dependant on the printed description. Credit is indeed due to most county librarians for the excellence of these and similar publications. A typical example appears three times each year, though every other month is much better for obvious reasons. This one has no fantastic title, but is, frankly, *The County library book list; a selection from recent additions.* Its make-up consists of a cover, three pages of which are devoted to a concise statement of the services the library offers, and twenty-eight pages of text, the first of which gives a convenient synopsis of the groupings under which the entries are



arranged: Agriculture and gardening; art and architecture; biography; crafts and domestic subjects; drama, music, and the cinema; economics, politics, and international affairs; education and psychology; history; literature; pastimes and sports; religion and philosophy; science; social science and administration; technology; travel and adventure; some recent novels.

This is, by the way, a small scale example of a combination of the classified order with alphabetical arrangement. The books themselves are classified by Dewey, but the arrangement of the groups is alphabetical. It is significant of the value the public attaches to titles that these are placed first, followed by the authors. The annotations are well done, but in no sense are they written down to what is sometimes erroneously called "the level of the masses." Here is a typical page of entries:

## RELIGION AND PHILOSOPHY

### **Lives of the prophets. S. L. Caiger.**

The history of Israel from 780-100 B.C., told in a series of biographies of the prophets. 224

### **The Mind of Paul. Irwin Edman.**

An interpretation of his teaching in relation to the culture of his age. 220.92

### **The necessity of belief. Eric Gill.**

"An enquiry into the nature of human certainty, the causes of scepticism, and the grounds of morality, and a justification of the doctrine that the end is the beginning." 201

### **Who wrote the Mahatma letters? H. E. and W. L. Hare.**

An examination of communications alleged to have been received by the late A. P. Sinnett, from Tibetan Mahatmas. 133.7

## SCIENCE

### **Chemistry to-day. Arnold Allcott and H. S. Bolton.**

Surveys its development from mediæval chemistry and outlines its practical uses to-day. 540

### **Moons, myths and man. H. S. Bellamy.**

Gives an account of the "cosmic ice theory" of an Austrian scientist and claims to prove from myths and legends that the moon, an independent planet, was "captured" by the earth, and that this was witnessed by man. 523

## DRAMA, MUSIC, AND THE CINEMA

### **The Ascent of F6. W. H. Auden and Christopher Isherwood.**

A symbolic play in verse and prose on a mountaineering expedition undertaken for political reasons. 822A

### **Stage management. Peter Bax.**

A book about professional stage management for the amateur, containing details regarding electrical apparatus, wardrobe, properties, the stage and its apparatus. 792

### **Modern musical composition. Frederick Corder.**

A manual for students by the professor of composition at the Royal Academy of Music. 781-6

Nor are the children forgotten. Like the urban librarian, the county librarian is not unmindful of the importance of catering adequately for the children of to-day in the hope and belief that by so doing he is raising a better generation of adult readers. Here is one called *Books for boys and girls*. 1936, which is well printed, illustrated, and contains catalogue entries that would be a credit to any library, and of which the following are samples:

## BOOKS ABOUT PEOPLE AND THINGS

### **Lis sails to Teneriffe. Lis Andersen. (Routledge, 6/-.)**

Lis, who wrote "Lis sails the Atlantic" at the age of eleven, now describes her life on the Island of Teneriffe during a one year's stay with her family.

### **Let's get up a concert. Rodney Bennett. (Nelson, 3/6.)**

Contains all kinds of suggestions and information about the choice of programme, production and acting, and business matters.

### **Further heroes of modern adventure. T. C. Bridges and H. H. Tiltman. (Harrap, 7/6.)**

All the exploits outlined are recent, and they include ocean voyages, mountaineering ventures, speed record-breaking achievements, and hazardous feats of land exploration.

## ANIMAL STORIES AND NATURE STUDY

**Muskwa, the trail maker.** H. M. Batten. (Moray Press, 5/-.)

The life history of a grizzly bear in the Canadian mountains.

**Tameless and swift.** Mortimer Batten. (Chambers, 3/6.)

Animal stories about different woodland creatures, including a badger, a roe-deer, an otter, a hare, a beaver, etc.

**A Pony for Jean.** Joanna Cannan. (Lane, 8/6.)

Jean cares for an apparently worn-out pony given to her by wealthy cousins and eventually wins prizes at a local gymkhana.

**Lovable beasts.** Harper Cory. (Nelson, 2/6.)

Seven stories of animals that live in the Canadian wild.

In the matter of library magazines some county librarians have taken a leaf out of the urban librarian's book, and have sometimes improved on it, perhaps because they have not got years of tradition behind them which decrees just what a library magazine should be. For example, here is one called *Books for all*. It appears every other month, has thirty-two pages, and is, really, a magazine to be read, and not simply a list of books. The librarian has a heart-to-heart talk to his readers under the caption *From the librarian's office*, followed by such articles as: the art of reading; why not listen? (a sensible attempt to link up wireless and books); talkers as authors; novels of family life; to-day's poets; what of the future?; we moderns; and so on, concluding with what the editor calls a *Portrait gallery: a selection of biographies for the general reader*. On more formal lines, but very effective, is the following example:

### Warships

Burgess, M. W.—Warships to-day. 144 pp., illus., diagrams. Oxford University Press, 1936. 623.825  
[A volume in "The Pageant of Progress" series, edited by J. W. Bispham.]

### Aeronautics

Naylor, J. L. and Ower, E.—Flight to-day. 158 pp., illus. Oxford University Press, 1936. 629.13  
[A book for boys in "The Pageant of Progress" series, edited by J. W. Bispham.]

**Motor Cars**

- Prioleau, John.—The motorist's companion. 503 pp. illus. Dent, 1936. 629.2,  
[Includes an anthology of travel, notes on English and foreign roads, glossary of technical terms in six languages, etc.]

**Agriculture**

- Comber, Norman M.—An introduction to the scientific study of the soil. 206 pp., diagrams. 3rd edition. Arnold, 1936. 631.4  
Keeble, Sir Frederick and Rawes, A. N.—Hardy fruit growing. 334 pp., illus. Macmillan, 1936. 634

**Wireless**

- Palmer, L. S.—Wireless engineering. 544 pp., diagrams. Longmans, 1936. 654  
[A revised edition of "Wireless principles and practice" published in 1927.]

Altogether, then, it will be seen that the general principles of good library cataloguing apply equally to county as to other libraries, and that this is recognized among county librarians and generally practised in their published and official catalogues.

**PROBLEMS**

1. What are the special problems of county library cataloguing, and how have librarians set out to meet them?
2. In what ways have county librarians helped to further the cause of co-operative cataloguing?
3. Outline the contents of a county library bulletin.

## CO-OPERATIVE AND CENTRALIZED CATALOGUING

THE co-operative movement is so well established in the social order to-day that it is hardly necessary to explain what is meant by co-operative cataloguing. It is, in fact, exactly what anything else is that is called by that name. There is a common impression that co-operative cataloguing is something new, or, at any rate, something that dates back only to the inauguration of the Library of Congress scheme in 1901. This is quite wrong, as any one will know who has read the section on cataloguing in Edward Edwards' *Memoirs of libraries*, or who has turned up the references in the professional literature of the 'seventies and 'eighties to such things as universal catalogues. Cannons' *Bibliography of library economy, 1876-1920*, and its supplements, *Library literature*, index most of them.

In the year before the passing of the Public Libraries Act of 1850, a British Museum commissioner, one William Desborough Cooley, suggested the employment of stereo blocks into which additions could be inserted for the printing of catalogue entries, though not, of course, on cards; that development was to follow later. A similar idea had already occurred to an American librarian three years earlier. He was Professor Charles Coffin Jewett (1816-1868), librarian of the city of Boston. Edwards knew of this and explains the scheme in some detail.

Cooley's idea was taken up in *The Athenæum* for 1850, where the suggestion was put forward that a *Universal catalogue* should be produced at the public cost. Nothing came of it, but it serves to show that those early librarians and bibliographers were at least men of vision.

Jewett's scheme was better known, if only because he actually worked it out to some extent, and described it fully in the Annual Report of the Smithsonian Institute for 1851, under the title *On the construction of catalogues for libraries*. By making stereo blocks of catalogue entries and keeping them in alphabetical order, he conceived the idea of compiling a general catalogue of American libraries. The *Dictionary of American biography* says that his "plans for building up at the Institution a comprehensive bibliographical collection included the compilation of a union catalogue of American libraries by clipping and mounting titles from printed catalogues and the development of an original method of preparing stereotype plates of individual book titles, which, by successive new combinations, might be used for printing catalogues of different libraries, joint catalogues of two or more libraries, and even a union catalogue of all the libraries in the country."

His scheme did not have much success, for, to quote the *Dictionary* again, "the time was not yet ripe, and mechanical invention was not yet sufficiently advanced, for such an undertaking."

The idea seems to have lain more or less dormant until 1876, when, at the first American library conference, T. H. Rogers read a paper advocating *A Co-operative index for public libraries*, published in the first volume of *The Library journal*, which began publication in that year. His idea was even more impracticable than Jewett's, for he urged American librarians to cease making catalogues for individual libraries, and to concentrate on a co-operative index of general literature.

Nothing practical resulted immediately, but in 1879 the *Library journal* launched a scheme that lived for a year. It issued with each number a supplementary *Book registry*, consisting of reprints of the lists of new books from *The Publishers' weekly*.

The first example of co-operative cataloguing on a large and well-known scale began in 1882 in Poole's *Index to periodical literature*, which was sponsored by the British and American Library Associations, the whole of the indexing being undertaken voluntarily by librarians in both countries. It is interesting to record that co-operation of this kind has lasted until now through the scheme by which librarians and their staffs co-operate with the British Library Association by indexing periodicals for inclusion in the Association's *Subject index to periodicals*.

Most of the schemes that had been put forward hitherto failed either because they were too ambitious, or else lacked financial support. The fact is that the time was still not ripe for work of this sort; the public library movement was in its infancy, and funds were too restricted to allow even small sums to be spent on such ventures.

Melvil Dewey, of Decimal classification fame, gave the problem serious consideration, and in 1877 expressed his opinion that the idea of a universal catalogue was bound to prove a failure, but, practical man that he was, he suggested instead the preparation of a small annotated catalogue that would be more likely to represent the stock of an average American public library. His idea, in fact, resulted in the now familiar *A.L.A. catalog*, which first appeared in 1893, and has continued to do so at intervals ever since. The best known edition is that of 1904, entitled *The A.L.A. catalog: 8,000 volumes for a popular library*. Some of us can recall the reception that it had; nothing quite like it had been seen before. Even to-day it is worth examining, cataloguing as it does the same books for a dictionary and for a classified catalogue. Some reference to it is made in chapter 25.

The next stage in the history of co-operative cataloguing is particularly important, because it indicates the coming of the now familiar and generally accepted card catalogue. It was initiated as a commercial enterprise in 1893 by two well-known American firms, Library Bureau, which had been established since 1876, and of which, by the way, the late Melvil Dewey was one of the founders, and the Rudolph Indexer Company. In fact, Library Bureau actually sold printed cards to libraries for three years before the work was taken over by the American Library Association, and later, in 1901, by the Library of Congress, while the Rudolph Indexer Company set out to provide

printed cards for 100,000 books, beginning with those represented in the A.L.A. model library.

Nor was such cataloguing confined to complete books. It was possible as long ago as 1896 to obtain analytical entries for a number of well-known American works, including the Reports of the Smithsonian Institution. Margaret Mann says in her valuable chapter on Library of Congress cards that "more than two hundred [and] fifty periodicals and transactions of societies were catalogued by the co-operative efforts of the large libraries of the country."

Although the Congress scheme described later in this chapter is by far the best known of its kind, it is not by any means the only one, even in America. Boston began to print in 1876, Harvard University followed ten years later, and Pittsburgh in 1895. The John Crerar Library at Chicago not only printed cards for its own use, but sold them to other libraries.

In more recent years, printed cards have been made available to a lesser or greater extent in Germany, Holland, Switzerland, Russia and China among other countries. It is astonishing that Great Britain should have remained so long without a scheme, and yet it is perhaps characteristic!

Naturally, there have been objections to all these schemes; no stage of human progress has yet been passed without them, and exactly similar objections were advanced in America to those that have been put forward in this country.

Credit for the establishment of the present American scheme must go to the American Library Association, which experimented with the idea prior to 1898, in which year the Library of Congress began to print cards, though their distribution to subscribers was not begun until 1901.

From the specimen opposite it will be seen that the author's name and the title of the book are given in full. The imprint, collation, and descriptive annotation or contents note also form part of the card; at the bottom is an indication of the added entries required for a full dictionary catalogue, and the Library of Congress classification mark.

Leaving the historical and the purely American sides of the subject, it may be as well to point out here that the terms "centralized" and "co-operative" as applied to library cataloguing are not strictly synonymous, although the two things are very closely related and often confused. The cataloguing of a large library system is often centralized, but it is not co-operative, except in a very insular sense. One simple form of co-operative cataloguing may be said to exist when a number of libraries take a share in the cost or work of providing and maintaining a centralized cataloguing bureau, and reap the benefits accruing from it, by being freed from the necessity of having to provide entries for such books as are catalogued by the central bureau.

Its success or failure depends very largely on an agreement between the participating libraries as to the rules to be followed in the making of entries and in the choice of headings. It is partly because British librarians have not yet taken this initial and necessary step that the

establishment of such a scheme has been so long delayed in this country. It is obvious that unless there is general agreement on this fundamental point no scheme of co-operative cataloguing can succeed, because entries that may have to be inserted will not fit.

The participating libraries must vest the central bureau with powers •

**Pennington, James Andrew Gregg.** 1886- *comp.*  
 Advertising automotive products in Europe. Comp. by  
 J. A. G. Pennington, Specialties division . . . Washington.  
 Govt. print. off., 1927  
 ii, 34 p. incl. tables, 24 ill. (U. S. Bureau of foreign and domestic  
 commerce. (Dept. of commerce). Trade information bulletin, no. 462)  
 "Advertising mediums": p. 17-34

1. Advertising. 2. Automobile industry and trade

Library of Congress  
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HF105.C285 no. 162  
 HF6161.A6P4  
 [34p2]

2\* -26296

LIBRARY OF CONGRESS CATALOG CARD

to carry out the cataloguing on the agreed lines resulting from the adoption of a code of cataloguing rules; to raise the necessary funds to ensure its continuance, and to administer the scheme. This much, with the provision of the necessary staff of cataloguers, is a comparatively easy matter. The real problem to be determined is how the books are to be collected for the purpose of cataloguing. To buy them would be prohibitive, and publishers could hardly be expected to present a



copy of every book unless required to do so by law. Even if they did, the problem of their subsequent disposition would immediately arise. It is evident, therefore, that a centralized cataloguing bureau can only be run successfully under the auspices of some government department having the right to demand by law a copy of every book published in the country, and the means of housing and using them afterwards. In Great Britain this would probably be the British Museum, as it is the Library of Congress in America.

Closely allied to the necessity for an agreed code of cataloguing practice is that of a uniform type of card, physically in such matters as size and quality, in the manner of setting out the entries, and in the particulars to be included in them. It is impracticable to provide for each book separate main and added entry cards with the appropriate headings printed in. The card must therefore be a main entry "unit" card, so designed that any subsidiary headings, whether of authors, editors, or subjects, can be typed in. This, actually, was the method decided upon when the Congress scheme was inaugurated.

The advantages of such a scheme must be fairly obvious. Besides relieving individual libraries of the necessity for cataloguing a large proportion of their additions, and permitting the time that would be so spent to be diverted to other work that cannot at present be done, a very much better standard of cataloguing is secured than is possible in most ordinary-sized libraries.

Cost must be an important factor in ensuring the establishment and continuance of a scheme of this sort; not only the cost to the subscribing libraries but also to the cataloguing bureau itself. In America the scheme is, actually, just more than self-supporting, and as far as the subscribing libraries are concerned, the average cost of providing the necessary entries for a book requiring three cards varies from about 3d. to 4½d., including the cost of requisitioning and forwarding the cards, which is done by a system of government franking. Fuller details will be found in an interesting little brochure issued by the Library of Congress: *L.C. printed cards; how to order and use them*. It is only fair to point out, however, that the cost of the cataloguing and of the production of the original cards is charged to the Library of Congress itself, on the ground that the service would have to be provided anyhow. The distribution scheme is recognized as "a by-product of the operations necessary to our own service." It must be apparent from this alone, that no such scheme could possibly be a success from a purely commercial point of view, that the amount paid by participating libraries must vary according to the number of cards requisitioned, and that this will be less or more in proportion to the number of libraries participating.

It is a far cry from America to China, but it is interesting to note that in 1936 the National Library of Peiping initiated a scheme of printed cards, obviously modelled on the Congress method, and described in a similar brochure printed in English, with sample cards in Chinese: *Chinese catalogue cards and how to order them*. For the time being, the

cards will be limited in the main to Chinese books published since the beginning of 1912. The cost of a set of 6000 titles is the equivalent of about £6.

Because Great Britain has no such scheme, it must not be supposed that we are not alive to the advantages attaching to one. In fact, a certain amount of co-operative cataloguing of a different kind is already being carried on to our mutual advantage. Such cumulative catalogues as are being compiled in connexion with the recently established regional library schemes, and the union catalogue of the non-fiction stocks of the metropolitan boroughs, are examples of a very valuable form of co-operative cataloguing, though not of the kind that is even more urgently needed. Several county libraries have done something closely akin to it by producing joint lists of books, as for example, a *Combined list of books on engineering*, published by the Derbyshire and Lancashire County Libraries. There are plans afoot for a much wider extension of the idea, covering the whole county system.

It has been pointed out that any such scheme could not be a commercial success, and it would seem essential therefore that the centre should be one of the libraries benefiting by the operation of the copyright acts. The British Museum is, in fact, clearly indicated as the natural centre of the scheme.

Attention was drawn afresh to this question by the prominence given to it in the *Report on public libraries in England and Wales*, issued by a Departmental Committee of the Board of Education in 1927, in which it was estimated that the initial expenditure by the Museum for storage equipment would be round about £1000, that some 600 libraries would immediately avail themselves of the facilities offered, and that the cost of buying the necessary catalogue cards for 1000 books should not exceed £18:15s.

While libraries would be the main beneficiaries of such a scheme, publishers, booksellers, teachers, students and others would find it useful in that they could buy sets of cards on any subject in which they might be interested, and thereby secure, with a minimum of trouble, the nucleus of a representative bibliography on almost any subject.

The case was so clearly put in the Report (p. 167-173) that we cannot do better than examine its findings.

It started off by expressing the view that "two of the principal defects of our public library system arise from lack of co-operation, in the first place affecting the local supply of books, and in the second the production of catalogues." The first has been remedied by the development of the National Central Library, the regional and the county library systems, but the second remains as far from settlement as ever it was, except that it is still talked about and written upon.

The Report deplored the waste of time and money resulting from every library in the country continuing "to catalogue its own books, regardless of the fact that the same books undergo similar treatment in some hundreds of libraries throughout the country." That this is recognized by the majority of responsible library authorities was evident from the

large number of affirmative answers received to the question "Are you in favour of the supply of printed cards from a central source?" and from the evidence of witnesses examined at the time.

The principal objections raised against it were summarized under three broad heads:

(1) The use of so many and divergent codes of rules.

(2) The fear that librarians would be deprived of a valuable part of their technical training, and that their "opportunities for becoming acquainted with the character and contents of books" would be reduced.

(3) The cost of such a scheme, coupled with the delay in securing cards, would render it impracticable.

Experience compels us to admit much truth in the first objection, but it cannot be so strong as to make such a scheme utterly impracticable. The second may be dismissed as more imagined than real. Librarians could find ample fields in which profitably to spend all the spare time they are likely ever to have. The compilation of bibliographies and reading lists, analytical cataloguing and suchlike are held up or retarded in most libraries, because it takes all the cataloguer's time to keep abreast of the inflow of new books. And anyhow it is a librarian's job to become acquainted with his books.

The third objection has been thoroughly disproved by evidence collected concerning the American scheme. It was shown that out of twenty-seven books for which cards were requisitioned, those for twenty-three were supplied within five days. Of the balance, two were unpublished, one was an English book not copyrighted in America, leaving a single book unaccounted for.

There is a very simple test of this objection. If the time taken to obtain the printed cards results in books being withheld from circulation longer than if they were catalogued at the library, then the scheme is not functioning properly. As far as the Congress scheme is concerned, it has been proved that, with very few exceptions, it is possible to obtain the necessary cards as soon as a library is ready to order them, and in most cases sooner.

Many special libraries in America print their own cards and supply copies to the Library of Congress, an arrangement that still further reduces the number of books for which cards are unobtainable.

A paper by J. E. Walker on *Central cataloguing*, printed in the "Library Association record" for March 1928, examines the suggestions put forward in the *Report*, and discusses some of the difficulties in the way of the successful working of a scheme. Briefly these are:

(1) That many libraries use sheaf catalogues, and cards would therefore be of no use. Even if it were possible for such libraries to obtain copies of the entries on thin paper, not only would considerable work be incurred in pasting down the entries, but the sheaves would bulk to the extent of reducing their capacity by about 25 per cent.

(2) The danger of creating the impression that there will be large savings on the salaries of cataloguing staffs consequent on the removal of the task of cataloguing every book that comes into the library. If

this impression was allowed to become a fact, we should gain little, the whole idea being that time now spent by hundreds of cataloguers in cataloguing the same books could be diverted to the compilation of reading lists, bibliographies and other aids to readers not now possible through lack of time.

(3) That the cases of the British Museum and of the Library of Congress are not exactly analogous. It is made clear in the *Report* that for the Library of Congress the work has to be done anyhow in order to feed the library's *card* catalogue, and that the distribution scheme is therefore definitely a "by-product." The Museum, on the other hand, does not use cards for its catalogues; re-imposition of the type would probably be necessary, and if annotations and class-marks were added after the Museum entries had been taken off, delay would almost inevitably occur, as it would through neglect to deposit copies of books immediately on—or before—publication. This last difficulty could easily be got over by tightening up the deposit regulations.

(4) That the housing and arrangement of the cards would require serious consideration and not a little space. Mr. Walker rightly envisages the day when storage accommodation may have to be found for many millions of cards.

Having had the privilege of seeing the machinery involved at the library of Congress as well as copies of the deposited catalogues in a number of libraries, nobody would be more willing to admit than myself that a lot of space is required, and that most British libraries are not planned to accommodate card cabinets on the grand scale. But it is a fault that could be remedied as time goes on.

It must not be assumed that Mr. Walker is antagonistic to the idea of central cataloguing. On the contrary, he says that "most of us are agreed that some form of central cataloguing is desirable," and that "no more suitable agency for it would be found than our national library." He is merely showing what is not always made clear by its enthusiasts, that there are difficulties to be got over, though none of them is insuperable.

One of the alternatives suggested is the compilation of a printed standard catalogue of books that should be represented in the stock of any general library, on the lines of the Library Association's *Books for youth: a classified and annotated catalogue, being a guide for young readers*. The chief objection to such a scheme as this seems to lie in the fact that it has been proved, in connexion with the preparation of union catalogues of regional schemes, that the stocks of public libraries are not in agreement to anything like the extent that one might suppose they would be. It is altogether a poor substitute for what is really wanted, and is, moreover, merely a reversion to one of the early ideas mentioned at the beginning of this chapter, and long since abandoned as impracticable.

As was said earlier, almost every librarian is convinced of the necessity for a centralized co-operative cataloguing bureau, but even assuming that the British Museum authorities were willing to set it up, there

are still many points that call for serious consideration before the scheme could operate with general satisfaction.

Public libraries, county and town, have been coming into being, and their stocks of books have been growing for getting on towards a century. During all this time codes of cataloguing practice have been set up that are by no means uniform, and librarians have formulated their own views on cataloguing, sometimes in relation to recognized codes, but more often in relation to none in particular. These divergencies of opinion would need to be put straight to start off with.

In the field of co-operative cataloguing on a more or less commercial basis may be included the *Subject index to periodicals*, published by the Library Association, referred to earlier, and the work of the Institut International de Bibliographie. The efforts of the latter to compile a register on cards of the world's literature have been monumental.

Somewhat similar co-operation is to be found in the *Standard catalog series*, published by the H. W. Wilson Company, of New York, who have, in fact, given us many valuable indexes and similar works that could not have been possible by any other means. In 1935 I had an opportunity of examining the work of this firm and of meeting some of the people who did it. My admiration was increased considerably. I saw other aspects of it in 1937.

Some of the more ambitious examples of modern European co-operative cataloguing have come from Germany. One is the *Gesamtkatalog der wiegendrucke*, a complete catalogue of all known incunabula which is in course of publication in about fourteen large quarto volumes, by a commission appointed by the Prussian Board of Education in 1904. With the co-operation of local bibliographical societies and scholars throughout the world, it has been made possible to record detailed particulars of every known piece of incunabula, to the extent of more than 37,000 descriptions of separate works, arranged under the names of authors.

The other is the *Gesamtkatalog der preussischen bibliotheken*, a union catalogue arranged by authors, of the Prussian libraries, of the Bavarian state library at Munich, and of the National library at Vienna. In form it is very similar to the British Museum's *General catalogue*, and the first volume was published in 1931. It is to be known in future as *Der Deutscher Gesamtkatalog*, and will embrace all German libraries open to the public containing 100,000 volumes or more, and special libraries possessing distinctive collections.

From time to time several publishing houses have issued printed catalogue cards of books published by them, including Messrs. Harrap, the McGraw Hill Publishing Company, and the H. W. Wilson Company. Those of the second are, unfortunately, not suitable for insertion in card catalogues, because they are not punched, the particulars are not in recognized catalogue form, and they are green in colour. But they are useful in connexion with book selection, and could be easily modified for use in library catalogues. Those of the H. W. Wilson Company

are practically identical in form with the Congress cards, and an extension of the idea is commended to other publishers. The illustration on this page is a specimen.

There has been in course of compilation for some years a union catalogue on cards of the non-fiction books in the libraries of the

**Bliss, Henry Evelyn**

The organization of knowledge in libraries and the subject-approach to books, by Henry Evelyn Bliss. New York, The H. W. Wilson company, 1934.

xvi, 335 p. 23<sup>cm</sup>.

"Published September, 1933. Reprinted April, 1934."

"This book was originally prepared as the second volume of a work on which the author has been engaged. . . . The first volume was published in 1929 as *The Organization of Knowledge and the System of the Sciences*."—Preface.

"Bibliographical notes": p. [313-319.]

1. Classification—Books. 2. Subject headings. I. Title.

The H. W. Wilson Company

H. W. WILSON CO. CATALOGUE CARD

Metropolitan boroughs, under the auspices of the Metropolitan boroughs standing joint committee. It is estimated that when completed this will comprise some half a million cards, and that some 80,000 will represent books contained in only one of the participating libraries. It is housed in the National Central Library in six cabinets totalling 546 drawers. Particulars of books in the participating libraries are recorded on paper slips, in the form shown on page 274.

These are ultimately transferred to cards, the symbols at the base indicating those libraries in which copies are to be found.

The committee have had to do a considerable amount of work in reducing to some sort of uniformity the divergent practices in the various

<i>Author (names in full, surname first and in capitals)</i>	
<i>Title</i>	

<i>Date</i>	<i>Edition</i>	<i>Volumes</i>			
<hr/>					
RATT	DEPT	HACK	KENS	PADD	STEP
BERM	FINS	HAMM	LAMB	PANC	STOK
BETH	FULH	HAMP	LEWI	POPL	WAND
CAMB	GREE	HOLB	MARY	SHOR	WEST
CHEL	GUIL	ISLI	MINE	SOUT	WOOL

LONDON LIBRARIES UNION CATALOGUE CARD

libraries, and have, in fact, issued a list of rules supplementary and emendatory to the Anglo-American code, which are printed below as being of some interest to cataloguers in general.

1. ADVOWSONS. Enter under name of property.
2. BAPTISMS. Enter under name of person baptized.
3. BIBLE. Books of the Bible are arranged in *alphabetical* order as sub-headings of BIBLE.

4. BIOGRAPHIES. Enter under the author of the work; refer from the biographee.
5. CONCORDANCES. Enter under the author concordanced. (British L. A. rule.) Refer from the author of the concordance.
6. CONSECRATIONS. Enter under church where consecration takes place.
7. CONVEYANCES. Enter under land or property.
8. CORPORATE AUTHORS. Enter indeterminate classes of citizens, according to the A.L.A. code, under the name of the place, with the name of the class as sub-heading: *e.g.* SURREY: Electors.
9. CRITICISMS, etc. Enter works of criticism, etc., under the author, with reference from the author criticized.
10. DICTIONARIES, when personal (*e.g.* A Thomas Hardy dictionary), follow the rule for concordances.
11. ESTATES. Where the work is anonymous:
  - (a) Enter sales, deeds, accounts, etc., under the name of the estate, unless the name of the owner takes an important place, in which case enter under owner.
  - (b) Enter petitions, etc., from lessees under the name of the estate, and in doubtful cases under the owner also.
12. HYPHENATED NAMES of authors. Enter under the last part and refer from the first.
13. LAW COURTS. Enter under the place where the court is held, with the name of the court as sub-heading: *e.g.* GUILDFORD: Assizes.
14. PSEUDONYMS. When the author's real name is unknown, enter under pseudonym whatever its form, except in the case of initials, stars, dashes, etc.
15. PUBLISHERS. Enter under the publisher works generally known by his name, where the editors change periodically: *e.g.* BLACK'S Medical dictionary.
16. ROLLS. Court Rolls, etc. Enter under manor.
17. ROYAL COMMISSIONS AND DEPARTMENTAL COMMITTEES. Enter under title, beginning with the first descriptive word: *e.g.* Historical Monuments Commission; Housing of the Working Classes Acts Amendments Bill, Select Committee on. Refer from the chairman, or any useful part of the heading.
18. SERIES. In accordance with the Joint Code, enter under the title of the series, unless it is decidedly better known under the name of the editor. Refer from the heading not chosen as the main entry: *e.g.* CAMBRIDGE Modern history; OXFORD History of music.

Make a single entry only, under the author, for series such as the Blue guides, Highways and byways, Makers of Canada.
19. SOCIETY PUBLICATIONS. Where individual volumes are complete in themselves, enter under the author, as well as under the society.



20. SURVEYS. Enter under land or building.
21. WILLS. Enter a will under the name of the person making it.
22. Enter Departments of State, etc., of Great Britain, and institutions, etc., of London under their own names, not as sub-headings of the above.

There are, of course, a number of controversial points in the foregoing, but all the same the rules are interesting and thought-provoking.

In the same building there is constantly being carried out another piece of co-operative cataloguing, the union catalogue of the South-Eastern Regional Library Bureau, which may be taken as typical of similar catalogues that have been, or are being, built up in other regions. Copies of all these catalogues, as far as they have been completed, may be seen in the catalogue room of the National Central Library.

It may be taken as indicative of the differences that exist between British librarians, that while the London libraries catalogue is being made on cards, the catalogues of the regional bureaux are being made in sheaf form.

The nucleus has been provided in at least one case by amalgamating the catalogues of several of the larger participating libraries, to which other contributing libraries add particulars of their own books, while additions are made from slips identical with those used in the London card catalogue. The sheaf catalogue slips are described in chapter 14.

### CENTRALIZED CATALOGUING

For the present purpose, some slight distinction has been drawn between co-operative cataloguing and centralized cataloguing, the second being limited to that method of cataloguing which is commonly adopted in larger systems of libraries, whereby all the cataloguing, classifying, and possibly other operations, are carried out at a central point in the system, usually the central library.

The advantages of such a method are obvious. It avoids duplication of work, it ensures consistency, and should result in a better co-ordination of the book service. The only objection that can be urged against it is that it may deprive many assistants of the opportunity of learning and practising a vital part of their profession. This may be avoided to some extent, as is pointed out in chapter 28.

The methods of centralized cataloguing in force at Manchester may be taken as typical of the procedure usually followed. Fiction is not catalogued centrally, and additions to the reference library are dealt with separately. The procedure is briefly as follows:

- A. *Initial processes.* Non-fiction, as soon as accessioned, is passed to the cataloguers, who divide it into two groups: (1) books not previously catalogued. (2) books previously catalogued. Treatment is then as follows:

1. *Group (1)*. Each title is catalogued and classified, the main entry and class number selected being written on a 5" × 3" catalogue slip. When the cataloguing has been checked, the date of "first cataloguing" is stamped on the slip and behind the title-page of the book, together with the class number; e.g. 620.

5Jy34.

2. The books are then passed to the staff of the Union Shelf Register, who write for each slip a shelf register card, in the top right corner of which is stamped the date of "first cataloguing." In the appropriate squares of this card are stamped in red the dates of accession to the various libraries of the copies sent to them.

3. *Group (2)*. For these books, the cataloguers extract from the Union Shelf Register the appropriate shelf register cards and check them to ensure that there is no variation in edition, date, etc. If none is found, the books are at once passed to the Union Shelf Register staff for treatment as shown in paragraph A2. If, however, variations of any kind are discovered, the books are held back for recataloguing, in which case a new "first cataloguing date" is given.

4. At 4 p.m. daily the day's output of books is distributed by the Union Shelf Register staff in the bins for dispatch to the libraries, and consignment notes, showing number of volumes and list of authors' names, are made out for check on deliveries.

B. *After processes*. (1) The Union Shelf Register cards are now collected for author indexing and immediate filing by subject (Dewey).

(2) The catalogue slips are returned to the cataloguers, who prepare them for the fortnightly List of Recent Additions, which is stencilled and supplied in duplicate to all libraries, one copy being for display in the library, the other for the librarians' use.

(3) By noting the "first cataloguing" dates behind the title-pages of books received, the librarian is able to find rapidly the appropriate main entries, since they usually appear in the first list published after the cataloguing date; much time is thus saved when books are added to libraries some months after the purchase of the first copy. Main entries for the catalogues are copied from those in the lists, added entries and index entries being made at the discretion of the librarian.

(4) There is also published at intervals a "Supplementary list of additions," which is not displayed in the libraries. This has for its purpose the provision for the librarians' use of main entries for books which are not newly published, and do not come within the scope of the first list; it includes entries for replacements and older books which were in the libraries before the introduction of central cataloguing, and which, therefore, have not yet necessarily received a classification which is uniform throughout the service. The entries in this list will become progressively fewer until, as all titles

will either have been centrally catalogued or withdrawn, it will no longer be necessary.

(5) District librarians are expected to watch the official entries and classifications in both the lists, and in cases of older books on stock to amend their entries and placings to conform to those in the list if there should be variations.

C. *Future development.* It is the intention that as soon as practicable a full set of catalogue cards and a District Shelf Register card shall be sent out with each book. The system outlined above was designed to allow of this expansion at the appropriate time without radical alteration of method. Catalogue slips will then be marked to show the number of copies to be purchased as well as the tracings for necessary added entries to be made at District Libraries. The cards will be produced by the Rotaprint machine, which is part of the Central Library's equipment.

Ultimately, the allotting of book numbers will also be done centrally, so that every copy of a book will have exactly the same call number, no matter the library in which it may have been placed.

Liverpool provides an interesting example of centralized cataloguing that culminates in a sheaf catalogue, and in the work of which three departments have a share; the Administration department, the Cataloguing department itself, and the Branch libraries co-ordination department.

The new books are ordered and checked in by the first of these departments, which also arranges for payment to be made for them. Books for the Reference Library are at once sent to the Reference Library cataloguing department, and those for the Central lending library and for the Branch libraries go to the Branch libraries co-ordination department.

In the cataloguing department itself the Chief cataloguer is responsible to the Chief librarian for book-selection, accessioning, classifying and cataloguing. The additions to the Reference library are collated, stamped, labelled, classified, and entered in the accessions book. They are then catalogued on cards, the date of accessioning, and the necessary tracings of added entries being written on the back of each main entry.

When the catalogue entries have been checked, they are typed on slips which are inserted into the sheaf catalogue in the Picton Reading Room, as illustrated in the frontispiece. The entry in the accessions book is checked with the catalogue entry and ticked, and the catalogue cards are inserted in the manuscript catalogue kept in the Cataloguing department.

There is at the disposal of the staff a wide choice of bibliographical tools, including the catalogues of the British Museum and of the Bibliothèque Nationale, encyclopædias, dictionaries, gazetteers, university calendars, year-books of learned societies, a set of the "English

catalogue," the "United States catalogue," and "Whitaker's reference catalogue."

There is close relationship between the Cataloguing and the Administration departments, the former being situated on the second floor immediately above the latter. It measures 40' 6"  $\times$  28', is lighted from the roof, and is in telephonic communication with every department.

The sheaf catalogue referred to is in dictionary form and contains the additions to the Reference library since 1891, the earlier periods being covered by three printed volumes. It comprises 711 cases, containing approximately 420,000 slips. Large subjects are preceded by pink slips, giving lists of divisions, and each division is preceded by a green slip. Each sheaf case bears a brightly coloured label, a separate colour and design being used for each letter of the alphabet, to preserve order.

Auxiliary to this Department is the Branch libraries co-ordination department, which is responsible for selecting, allocating, classifying, and cataloguing the books (between 70,000 and 80,000 per year) added to the Lending libraries.

This Department is on the ground floor, adjoining the Central lending library, and here all the non-fiction is classified and catalogued before being sent to the Branches.

Four union catalogues are maintained: Adult non-fiction (Dictionary); Children's non-fiction (Author); Adult fiction (Author); Children's fiction (Author).

For Adult non-fiction, catalogue entries are written on cards and the symbols for all the Lending libraries are printed on every card, the appropriate symbols being ticked to indicate the Libraries possessing the book. When the entries have been checked, the cards are sent to the Gammeter multigraph department, where 24 copies of each entry are printed on sheaf slips for distribution to the Lending libraries, thus maintaining in every library a union catalogue of non-fiction additions.

Closely related to centralized cataloguing is the problem of keeping them in correct working order. Whatever disadvantages the old printed catalogue may have had, when once it was printed it had to remain constant for the time being as far as the public copies were concerned, whereas the present-day mobile catalogue is in a constant state of flux, and the work involved by what are called "catalogue alterations" is very considerable and never-ending. So much so that unless the catalogue is being constantly edited it will speedily fall into a state of chaos.

Revisions to library catalogues may be rendered necessary through a variety of causes, of which these are some:

- (1) Addition of copies of books to other libraries in a system.
- (2) Withdrawal of some or all of the copies of a book in one, several, or all of the libraries.
- (3) Purchase of new editions, which may or may not involve actual recataloguing, and which may be for some or all of the libraries.

Class	Author	Title	Alteration	Alteration made by (initial appropriate col.)									
510 923	Low Gilliat	Mathematics Heroes of the Indian mutiny	From CSN 923	To CSTAN 954	C J.C.	S B.A.	T L.S.	A C.B.	N A.F.	H B.H.	M F.S.	R —	
904	Smith, F. E.	Turning points in history	Smith	Birkenhead, F. E. Smith, 1st earl of (with ref. from Smith)									

CATALOGUE ALTERATIONS BOOK

- (4) Changes in classification marks, either by extension of existing marks or by rectification of marks regarded as wrong in the light of experience or of the developments of a subject.
- (5) Changes in the forms of authors' names.
- (6) Changes in subject headings for use in dictionary catalogues.
- (7) Deletions from, or additions to, the scheme of cross-references.
- (8) Deletions from, and additions to, the subject index.
- (9) Amendments and additions to guide cards.

Work of this kind can only be regarded as a necessary evil, for it takes much longer to effect the alterations involved by a single book or by somebody's sudden impulse than it does to catalogue many accessions to the stock, and is the sort of work that leaves little to show for the time expended on it.

Some libraries carry out certain phases of the work by maintaining a "Catalogue alterations book," into which are written the author, brief title and classification mark of each book involved, and a note of the alteration to be effected, something like the form illustrated on page 280.

The original is retained in the book for reference or may serve for use at the central library while the duplicate is circulating the system. It is of the utmost importance that alterations shall be carried out promptly or they will assume gigantic proportions, besides allowing the catalogue to convey for longer than necessary wrong information to readers.

Every library has its own machinery for dealing with discardings, the number of which has increased manifold in recent years consequent on the publication of so many ephemeral books, popular for a year or so and then passed over in favour of still newer and more popular books.

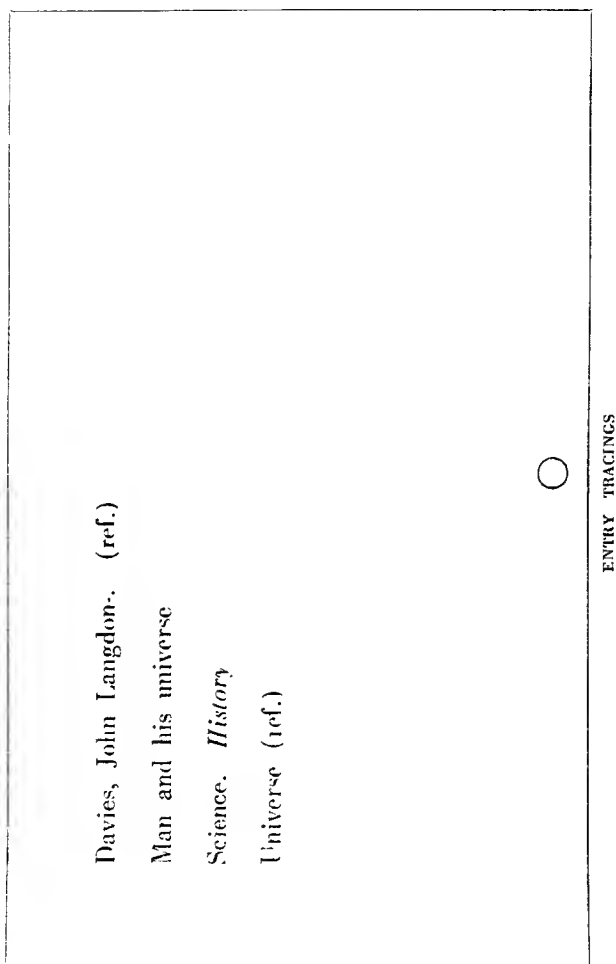
One method is to write a withdrawal slip for every book due for discarding, which slip is used to ensure the withdrawal of the main entry card or slip. It is here that the importance of "tracings" comes into play. In the case of the dictionary catalogue the back of the main entry card should contain a brief list of all secondary entries and references that exist for the particular book in hand. Take for example,

LANGDON-DAVIES, JOHN. Man and his universe, which will involve the tracings shown on the next page.

The withdrawal of entry cards is now simple enough; in this case they are shown to exist under title and one subject, but care must be exercised in dealing with the two reference cards in case either or both still apply to other books—a matter of simple but necessary and careful checking.

The classified catalogue is somewhat more difficult. If there is an author catalogue, the main author card should bear the list of tracings, not only of any added author entries of references, but of added subject marks, and subject index references. If there is only an author index the tracings must be made on the back of the main classification card. The utmost care must be exercised in dealing with the subject index

references to see that entries are not deleted when they are still applicable to other books, or conversely that they are not left standing when the sole book on the subject has been withdrawn—if such a thing is



to be allowed to happen; but that is a matter of book selection rather than of cataloguing, and only serves to emphasize that the cataloguer is not merely a writer of catalogue slips.

### FURTHER READINGS

Those who are interested in the problems of co-operative and centralized cataloguing will find plenty of material listed in Cannons' "Bibliography" and its supplements, in *The Year's work in librarianship*, and in the *American Catalogers' and classifiers' year book*. Almost every librarian of standing has expressed

himself in favour of co-operative cataloguing from time to time. L. Stanley Jast was one of its most ardent advocates, as for example, in an address "Waste in the library field," which is printed in the *Library assistant* for 1912 (pp. 142-51). Ernest A. Savage made a plea for it before the Scottish Library Association in 1929, and the supplement of *Proceedings* in the *Library Association record*, v. 7 (new series), 1929, pp. 20-50, has a series of valuable papers "Towards union cataloguing." Nathan Patten has dealt with "Co-operative cataloguing in Canada" in the *Library journal*, v. 53, 1928, pp. 353-55. The *Wilson bulletin*, v. 3, pp. 356-57, describes the Russian experiment in co-operative cataloguing by means of printed cards, of which four millions had been distributed by 1928, and the late W. R. B. Prideaux deals with "Cataloguing codes and card printing" in the *Library Association record*, v. 1 (third series), 1931, pp. 41-51.

### PROBLEMS

1. Think out for yourself the pros and cons of centralized cataloguing in a system of libraries. How would you organize it for a system of, say, seven libraries?
2. How would you suggest that a scheme of co-operative cataloguing might be best organized in this country?
3. How does the "unit" principle affect any scheme for the distribution of printed catalogue cards?
4. Describe briefly the Congress system of printed cards.
5. How would you set about compiling a regional library catalogue? What form of catalogue would you prefer, and why?



## COMPARATIVE STUDY OF CATALOGUING CODES

CODES for the cataloguing of books are so numerous that a comparative study of them all would develop into a treatise by itself. Moreover, this work has been splendidly done already by Klas August Linderfelt in his *Eclectic card catalog rules, author and title entries; based on Dziatzko's "Instruction" compared with the rules of the British Museum, Cutter, Dewey, Perkins and other authorities*. The "other authorities," it may be noted, are: the American Library Association, the Bodleian Library, John Edmands' *Rules for alphabeting*, published in the *Library journal* for 1887, Charles C. Jewett's *On the construction of catalogues of libraries and their publication by means of separate stereotyped titles; with rules and examples*, 1853, and the British Library Association's *Cataloguing rules, as revised at Liverpool*, 1883-1885.

Exactly what Linderfelt did is best told from his own introduction, in which he writes: "I have diligently compared all the cataloguing systems with which I am acquainted and noted their divergencies, as well as their agreement on special points, hoping thus to furnish a kind of tabular key to all practices of card cataloguing which, even if my conclusions were not accepted, might serve as a convenient medium for recording individual preferences."

Unfortunately, this work is out of print, and the number of copies of it in this country must be few. Those who are fortunate enough to have access to it will find profit in studying it. One day some enterprising cataloguer will revise the work to make it line on with modern practice.

All that is proposed in this chapter is to take the three codes with which British cataloguers are chiefly concerned, namely, those of the British Museum, Cutter, and the joint committees of the American and British Library Associations, and examine some of their differences, as well as their points of agreement. This involves some repetition of the detailed study of the Anglo-American code in chapters 4-7, but it was felt that students would be confused by the discussion of variant practices at that place.

It may be useful to outline first the nature and scope of these codes. That of the Museum is given first place, as being the oldest, and the one on which, to a very large extent, all subsequent author codes have been based. It is commonly spoken of as one of thirty-nine rules, with supplementary rules for maps and music. This is a little misleading, as many of its single rules are broken up into what is tantamount to several separate rules in both Cutter and the Joint Code. Its full title is *Rules for compiling the catalogues in the Department of Printed Books in the British Museum*. The story of its development has been referred to in chapter 25, and need not, therefore, be repeated here.

Cutter's *Rules for a dictionary catalog* is so familiar to the student of

cataloguing, that any attempt to describe its scope and arrangement should be superfluous. Yet a textbook on cataloguing would be sadly lacking without some treatment of such an outstanding contribution to the subject. Moreover, the experience of teachers and examiners seems to show that younger cataloguers are not as familiar with it as they should be.

The first edition appeared in 1876, the second in 1889, the third in 1891, which was reprinted in 1898, 1899, 1900, 1902 and 1903. The fourth and last edition appeared in 1904, and was reprinted by the British Library Association in 1935. It has had a far wider circulation than any other book dealing with librarianship, no fewer than 35,000 copies having been printed up to 1903, a figure that takes no account of the several thousands of copies of the fourth edition. An examination of its lists of contents will serve as a very good indication of the scope and arrangement of the rules.

After some general remarks, and a very valuable list of definitions, Cutter proceeds to deal with:

(A) Entry (Where to enter) and (B) Style (How to enter). What more could any cataloguer want to know than this: where to enter a book, and how to enter it there correctly so as to ensure that everyone who wants it will find it?

While many of his rules governing author entry are precisely the same as those in the British Museum and Anglo-American codes, there are sufficient differences to warrant some sort of comparative study of the outstanding ones. The chief difference between Cutter and the other two codes lies in the fact that it is a code of rules for the compilation of a dictionary catalogue, and therefore makes provision for both subject and author entries. Moreover, while the British Museum rules are compiled primarily for use in an individual library, and while the Anglo-American code is, as a whole, more suitable for large libraries than small ones, Cutter stands alone as one who has recognized that there are libraries large and small, scholarly and popular, and has framed his rules accordingly. For instance, he tells us in the preface to his fourth edition that "the convenience of the public is always to be set before the ease of the cataloguer. In most cases they coincide. A plain rule without exceptions is not only easy for us to carry out, but easy for the public to understand and work by. But strict consistency in a rule and uniformity in its application sometimes lead to practices which clash with the public's habitual way of looking at things. When these habits are general and deeply rooted it is unwise for the cataloguer to ignore them, even if they demand a sacrifice of system and simplicity."

With this preliminary note on the respective codes, let us examine the rules for the making of main, or author, entries, and see how each treats the problems that confront the cataloguer concerned with the making of this important and apparently simple entry, but which is, actually, not nearly as easy as it might appear to be.

## JOINT AUTHORSHIP

The rule for joint authorship is not as clear or precise in the Anglo-American code as it is in either the British Museum's or in Cutter's rules. The first adds to the heading the name of the second author where there are only two of them. If there are more than two, the name of the first is followed by *and others*; their names are included in the title if there are not more than three; if there are still more, the names are put into a note or in the contents. It would have been helpful if there had been a reference under this rule to the one dealing with collections, with which joint authorship is sometimes confused.

The Museum rule makes it clear that a book may be regarded as a work of joint authorship when it is "without specification of the parts written by each." When there are only two authors, the names of both are to be included in the heading, but when there are more than two, the name of the first alone figures in the heading.

A distinction is to be made between "books, or series of books, made up of separate works by more than two authors." When published under a collective title, these "are to be entered under the name of the editor; if there is no editor the collection is to be treated as anonymous, and the heading taken, according to the rules governing anonymous books, from the collective title." Books containing "subsidiary parts by other writers are to be entered under the main author, only, the subsidiary parts by other writers, when not covered by the general title, unless too numerous or unimportant, being noticed in accordance with Rule 16," which directs that "the description of a book must show adequately all that it contains and give all necessary information as to editors, translators and writers of supplements or subordinate parts," and in all other cases any important contributions to a book due to any writer other than the one whose name is taken as the heading are to be specified in the Description of the book.

Cutter's rule directs that works written conjointly by several authors shall be entered under the one first mentioned, with references from the others. He then, like the Museum, makes it clear that joint authors of one work, and two—or more—authors of separate works bound into a volume are to be distinguished.

Unlike either the code or the British Museum, Cutter says that the heading for a joint author entry should be the name of the first author only, which is not very good. If there are not more than three, their names may be given in the title; if more, in a note, or in the contents.

## DISSERTATIONS

Dissertations are dealt with to some extent on pages 42-43. There is no need therefore to dwell on them further here, except to indicate the very much simpler Museum rule, which enters under the respondent or defender, unless the præses is obviously the author. Cross-references

from præses to respondent or *vice versa* are to be made "*only to indicate actual participation in the work.*"

This rule, however, has been criticized in *Eclectic card catalog rules* in strong terms: "The rule . . . that the respondent or defender is to be considered the author of a thesis, except when it unequivocally appears to be the work of the præses, which rule the Bodleian Library reverses, is practically useless in either form."

Cutter contends himself with a recital of the rules propounded by the American Library Association and by Dziatzko. Incidentally, the latter enters under the præses—unless it is known that the respondent is the author—all dissertations until about 1750, not 1800, as in the code.

### ILLUSTRATORS

The rules of both Cutter and the code for illustrated works are substantially the same. Cutter alone has a rule for photographs, but says that "the photographer need not in general have an entry, even in a special catalog of photographs." In these days, when photography has definitely developed into a fine art, and when so many remarkable collections of photographs are published, this rule obviously needs reconsideration.

The cataloguing of maps is separately discussed in chapter 20.

### MUSICAL WORKS

The cataloguing of musical compositions is likewise dealt with in chapter 20, and it is only necessary to say here in connexion with the cataloguing of "words," that Cutter has got over the problem of whether words or music shall take precedence in certain cases, by entering them "doubly." He points out that short and medium cataloguers will generally enter under the composer, "but even by them references should be made under important authors."

### CONTINUATIONS

There is a slight difference of opinion between Cutter and the code respecting continuations of works begun by some earlier writer. The code enters under the writer of the actual book in hand, with a reference from that of the original or initiating work, whether the continuation is printed with the original work or not. Cutter, on the other hand, makes a certain distinction by entering under the name of the originator when the continuation is printed with the original, "with an analytical reference from its own author: when printed separately, enter it under each author." As, however, the code directs reference "from the author of the original work," the result is practically the same.

### CONCORDANCES

This is one of the few rules in the code on which the two committees failed to agree. The British rule makes the main entry for concord-

ances under the author concordanced, while the American rule makes it under the concordancer. Cutter says that entries are to be made under both, but that the entry under the author concordanced is to be regarded as the subject entry, which of course it quite logically is. The British Museum rule makes no specific provision for concordances.

It is strange that the two committees failed to reach agreement on such a comparatively small point, especially as in the rule immediately preceding they agreed to make the main entry for the index to a work with the work indexed.

### COMPOUND SURNAMES

There is considerable divergence of opinion in cataloguing practice regarding compound names, and not a little uncertainty as to when a name is a compound name and when it is not. The code defines it as "a name formed from two or more proper names, often connected by a hyphen, a conjunction or a preposition." But even this statement does not offer very sure guidance to the cataloguer, for in many cases known to us the first part of a supposedly compound name is actually only a christian name.

The Museum enters foreign compound names under the first part, except Dutch ones, which, with English, are entered under the last part. The code, on the other hand, perhaps with a view to securing a certain uniformity of practice, enters them all under the first part, but immediately proceeds to make things difficult by saying that "when it is found that the author's own usage or the custom of his country distinctly favors entry under some part of the name other than the first, it may be advisable to make an exception to this rule."

Cutter in turn makes things even more difficult by saying that they are to be treated "according to the usage of the author's fatherland, though if it is known that his practice differs from this usage, his preference should be followed." Cutter's general practice, then, is to enter English names under the last part "when the first has not been used alone by the author," and foreign ones under the first part.

The examples Cutter gives only serve to show how justified is the criticism of users of our catalogues, when they say they cannot understand their arrangement. He would enter Baring-Gould under Gould, but Halliwell-Phillips and Locker-Lampson under Halliwell and Locker respectively, because, as he says, "the authors wrote much under the first names."

Even in regard to foreign compound names, Cutter goes on to show how difficult his rule is to apply, for he says "there are various exceptions, when a name has been more known under the last part. . . . Moreover, it is not always easy to determine what is a compound surname in French." Nor is it any less difficult in English! And it is still more difficult in the case of Spanish and Portuguese. Cutter suggests that a convenient rule would be to follow certain authorities, but immediately tells us that "unfortunately, they often differ."

On the whole, therefore, we favour the Museum rule, as being the most consistent, the easiest to apply, and the simplest for the user of the catalogue to understand.

### SURNAMES WITH PREFIXES

Of the three codes, that of the Museum has the clearest and simplest method of entering authors whose names begin with prefixes. In all three, prefixes to English surnames are regarded as parts of the names. French names—and Cutter adds Belgian ones—are treated similarly by the three codes, *i.e.* entry is made under the prefix when it is, or contains, an article, but under the word following when the prefix is a preposition *de* or *d'*.

In other foreign names preceded by a preposition or an article, or both, the Museum regards the preposition or the article "as an appendage to the christian name."

The code goes a little further by providing that in Italian and Spanish names, when the prefix consists simply of an article, the entry is to be made thereunder.

Both Cutter and the code remind the cataloguer that naturalized names with prefixes are to be treated "according to the rules for the language adopted." and that when prefix and name are written as one word, entry must be made under the prefix.

### CHRISTIAN NAMES

Some libraries give an author's christian name or names in full, others give initials only, some follow the title-page—which may vary from time to time—and yet others give a single christian name in full, but only initials when there is more than one. The Museum, as is quite necessary in a catalogue of its particular kind and status, gives them in full, and in their vernacular form, whenever it is possible to do so.

The code has a series of four rules on this apparently trivial point. Christian names are to be: (1) in the form common to the author's native or adopted language. (2) only such as are used by the author and represented in full or by initials on the title-pages of his works, (3) in the case of those with variants, in the form in which they are regularly used by the author, (4) if two or more are compounded into one word they are not to be separated into their component parts, unless the separate form represents the author's usage.

Cutter's corresponding rules take a rather different form from either of the others. His first rule is that a forename is to be used in the manner in which it is employed by the owners, whether it be Bill, Jack, or anything else. The second is that authors whose family names are the same, are to be distinguished by having their forenames in full, or indicated by initials. Lastly, forenames not used by an author in his works are to be marked in some way, and ignored in the arrangement.

He suggests, for example, Dickens, Charles (*in full* Charles John Huffam), Hunt, Leigh (*in full* James Henry Leigh).

#### SOVEREIGNS AND POPES

All three codes enter sovereigns and popes under their forenames, but with differences. The Museum uses "the English form of the name which they officially assume," but the code requires the names of popes to be given in Latin, with references from the vernacular form of the forename, as well as from the family name, and those of sovereigns to be in the vernacular, with reference from the English form. Cutter likewise uses the vernacular form for sovereigns, and the Latin form for popes.

Cutter's explanation of his change from the English to the vernacular form in the case of sovereigns, since the appearance of his third edition, is interesting and even amusing. The former practice was, he says, "a concession to ignorance; when it was given, that form was almost alone employed in English books; since then the tone of literature has changed. . . . If the present tendency continues we shall be able to treat princes' names like any other foreign names; perhaps the next generation of cataloguers will no more tolerate the headings William, *Emperor of Germany*, Lewis XIV, than they will tolerate Virgil, Horace, Pliny."

#### SAINTS

The Museum is content to enter saints under the English form of name by which they have been canonized, while members of religious orders which discard secular names are entered under "the name in religion." In both cases the original names are added in brackets.

Cutter's rule is simplicity itself. It enters persons canonized under their forenames, as also friars who drop their surnames, with family names added in brackets.

The code likewise enters saints under their forenames, but in the Latin form, "unless they are decidedly better known under the vernacular or some other form."

#### TITLES OF NOBILITY, ETC.

It is a pity the code did not give some more precise information on the addition to the heading of titles and designations. As it stands, the only guidance the cataloguer gets is to the effect that "titles and designations which indicate nobility and the higher offices or ranks, when they are commonly used in referring to a person" are to be added in the heading. "Foreign titles are to be given in English when the forename is entry word, otherwise in the vernacular."

The Museum is more specific as to what titles are to be added, ranging "from those of Knight and Dean upwards," and giving nearly a page of examples of English titles, foreign ones being treated, as far

as possible, in the same way. They are, in fact, so useful that we have taken the liberty of reprinting them here:

*Cardinal:* Pole, Reginald. *Cardinal, Archbishop of Canterbury.*

*Archbishop:* Parker, Matthew. *Archbishop of Canterbury.*

*Duke:* Howard, Thomas. *Duke of Norfolk.*

*Marquis:* Graham, James. *1st Marquis of Montrose.*

*Earl:* Stanhope, Philip Dormer. *Earl of Chesterfield.*

*Viscount:* Saint John, Henry. *Viscount Bolingbroke.*

*Bishop:* Butler, Joseph. *Successively Bishop of Bristol and Durham.*

*Baron:* Macaulay, Thomas Babington. *Baron Macaulay.*

*Privy Councillor:* Pitt, *Right Hon.* William.

*Baronet:* Scott, *Sir* Walter, *Bart.*

*Knight:* Landseer, *Sir* Edwin.

*Son of Duke or Marquis:* Gordon, *Lord* George.

*Daughter of Duke, Marquis or Earl:* Stanhope, *Lady* Hester Lucy.

*Younger Son of Earl, or Son of Viscount or Baron:* Wingfield, *Hon.* Lewis Strange.

*Daughter of Viscount or Baron:* Russell, *Hon.* Harriet.

*Wife of younger Son of Duke or Marquis:* Campbell, Elizabeth, *Lady John Campbell.*

*Wife of Younger Son of Earl, or of Son of Viscount or Baron:* Montague, Margaret, *Hon. Mrs. Charles Montague.*

*Wife of Baronet or Knight:* Smith, Pleasance, *Lady.*

*Dean:* Swift, Jonathan, *Dean of St. Patrick's.*

Cutter, too, has a valuable explanatory rule dealing with the titles of married women, which may be carefully perused in this connexion (rule 214). He is also alone in making it clear what should precede and what should follow the christian name in the heading. Prefixes like *Hon., Mrs., Rev., Captain,* etc., should be placed before the christian name in the heading, and suffixes like *Jr., D.D., LL.D.,* etc., where they figure in a heading at all, should be put after it, as Robinson, *Capt.* George, Clarke, Robert, *Jr.,* etc. "Hereditary titles follow the christian name, as Derby, Thomas Stanley, *1st earl of*; but British courtesy titles (*i.e.* those given to the younger sons of dukes and marquesses) precede, as Wellesley, *Lord* Charles." "In other languages than English. French and German, the title usually precedes the forename."

Cutter further warns the cataloguer that the term *Lord* "Should be replaced by the exact title in the names of English noblemen, *e.g.* Lord Macaulay should be entered as Macaulay, *1st baron.*" The title baronet is given in the form of Scott, *Sir* Walter, *bart.* The name of a king's wife should be written Mary. *Queen, consort of George V of England.*

With regard to other epithets, the Museum adds them only when they are necessary to distinguish persons of the same forenames and surnames. The code only makes provision for their addition to forenames used as entry words, in the terms "add to the forename when it is used as entry word any epithet, by-name, or adjective of origin, nationality, etc., by which the person is usually known." Cutter simply says "distinctive epithets are to be in the same language as the name,"



and that "patronymic phrases, as of *Deham*, follow all the names; but they must immediately follow the family name when they are always used in close connection with it."

### PRINCES OF THE BLOOD

The British code rule follows the Museum practice of entering invariably under the forename; the American rule is the same in general, except that princes who are decidedly better known by their titles are to be entered under them. Cutter's only exception to the rule of entry under forenames is to be found in the case of princes of the French Empire, who are to be entered under their titles.

It will be seen that here, and elsewhere, the American tendency is to give discretion to the cataloguer in his choice of headings, which, as a general principle, is something to be avoided rather than sought after. As the late John Minto has pointed out, the question must immediately arise, "better known to whom? to the cataloguer? to the specialist? to the ordinary intelligent reader? or to the man in the street? How is the cataloguer to determine what princes to enter under forename and what princes to enter under title?"

As far as most ordinary public libraries are concerned, the answer to these questions must be: to the ordinary library public as a whole, as envisaged by the librarian or his cataloguer. If either or both of these is so out of touch with the average user of the library as not to be able to determine what name is most likely to be asked for or looked for, it says little for the popular appeal that his library is likely to have. Nor is it merely a matter that concerns the theory of cataloguing alone, or even the actual catalogue entries. It affects the positions of hundreds or even thousands of books on the shelves, especially in classes like literature and biography, and an unwise choice may easily result in many readers being annoyed. Suppose, for example, it is decreed that the family name shall be used invariably as heading. This will result quite rightly in Lord Tweedmuir being entered under John Buchan, but it will also result in Lord Birkenhead being entered under F. E. Smith, a name by which he is seldom spoken of to-day. On the other hand, it will cause Lord Passfield to be entered under his family, and certainly better-known, name, Sidney Webb. So that with all its objections, there is perhaps something to be said in favour of the axiom: enter under the best-known name—at any rate in popular libraries.

### NOBLEMEN

The two British codes enter under the family name, while the Americans, in common with Cutter, enter under the latest title, unless a nobleman is decidedly better known by the family name or by an earlier title. Similar arguments for and against this discretion apply here as in the case of princes previously discussed. But at the same time it must be admitted that Cutter has made quite a good case for entry

under the title. As he says, "British noblemen are always so spoken of, always sign by their titles only, and seldom put the family name upon the title-pages of their books." But Cutter was always perfectly fair, and willing to see the other side of the argument; he goes on to say that "the reasons against it are that the founders of noble families are often as well known—sometimes even better—by their family names as by their titles, that the same man bears different titles in different parts of his life, that it separates members of the same family, and brings together members of different families."

### PSEUDONYMS

If there is one rule in the code on which we might have expected the committees to disagree, it is the one dealing with pseudonyms. Strangely enough, they agreed that entry should be made under the real name when it is known, and contented themselves with a footnote to the effect that the Library of Congress enters under their pseudonyms a few authors who, "besides having written exclusively under their pseudonyms, are decidedly better known in literary history by their assumed than by their real names."

Cutter is a little less dogmatic, and while following the same practice in general, allows entry to be made under the pseudonym "when the writer habitually uses his pseudonym or is generally known by it." It is interesting to read in a note the story of Cutter's conversion, between the appearance of his first edition in 1876 and of the fourth in 1904. From the beginning he was obviously uneasy about it, but by 1904 he was "in favour of frequent entry under the pseudonym, with reference from the real name. I recommend the pseudonym as heading in the case of any popular writer who has not written under his own name, provided he is known to the public chiefly by his pseudonym." His final conclusion was the quite common-sense one that "a large library and a library used mainly by scholars may very properly show a preference for the real name; a town library will do well to freely choose the names by which authors are popularly known." Knowledge and experience show that this is the course followed in most ordinary libraries to-day.

Curiously enough, in this connexion it is rather significant to find the Museum saying that "fictitious names assumed by authors in order to conceal their identity are to be treated as real names, with the addition to the heading of the abbreviation *pseud.*, followed by the real name of the author within brackets."

### CHANGE OF NAME

*General rule:* the British rule follows precisely the Museum practice of entering under the earliest name an author has used, followed in the heading by *afterwards*—. The American rule again gives discretion to the cataloguer, providing that the entry shall be under the latest name, unless an earlier one is decidedly better known. Cutter likewise

enters under the "best known form, provided the new name be permanently adopted." In a note, he offers some advice on the point by telling the cataloguer not to "worry about the proper form of changed and transliterated names, nor spend much time in hunting up facts and deciding. If the necessary references are made, it is of little importance which form is chosen for the main entry."

*Married Women:* the British Museum has no precise rule governing women who change their names; they are subject to the same provisions as men, as indicated in the previous paragraph, which is the practice followed in the British code rule, *viz.*, entry under the earliest name used as an author.

The Americans make entry under the latest name, unless the woman has consistently written under an earlier one, the heading to consist of (a) her husband's surname, (b) her own forenames, (c) her maiden name, when known, in parentheses. Cutter has a curious, albeit useful, rule. He simply indicates that married women are to be entered under their surnames, "using the known form." This is clarified by a note, in which he says that "wives often continue writing, and are better known in literature, only under their maiden names, or after a second marriage retain for literary purposes the first husband's name. The cataloguer should not hurry to make a change in the name as soon as he learns of a marriage. Let him rather follow than lead the public." When the husband's name is used in the title, entry is to be added in curves, which is precisely the American code rule.

#### ANCIENT GREEK AND BIBLICAL NAMES

There is a variation in treatment here. The Museum prefers the English form of name, as Homer, not Homeros. Cutter and the code, however, enter Greek authors under the Latin forms of their names, *e.g.* Homer under Homerus. The last makes reference from the English forms, and occasionally from the Greek, and uses the standard classical dictionaries for guidance in choosing the correct form.

In connexion with this rule, it is once more apparent how clearly Cutter recognized that what might do for one type of library might prove undesirable for another. He says "a college library catalog may safely use the more nearly transliterated forms which are coming into use, like Aiskulos, Homeros, but used in a village library catalog they would only puzzle and mislead its readers. For that I should prefer the English forms, as Homer, Horace."

In the matter of Biblical names, the code and the Museum adopt, as far as possible, the English forms used in the authorized version. Cutter makes no pronouncement on the point, but evidently would pursue a similar course.

#### ORIENTAL NAMES

The correct headings for oriental writers is a source of some trouble to cataloguers who do not have to deal with them to any considerable

extent, and most of them will prefer the Museum's very simple direction that "the forms in use in the various Oriental catalogues are to be adopted."

Cutter's general rule is to enter such under their forenames, but as he wisely points out and prints in forceful italics: "*This rule has many exceptions.* Some Oriental writers are known by, and should be entered under, other parts of their name than the first." Cutter, like the Museum, suggests reference to some authority, including, in fact, the Museum's catalogue itself. His rules are practically the same as those in the code, which are summarized on pages 55-57 and need not therefore be repeated here.

It may, however, be mentioned that while in Arabic names, words expressing relationship, as abu (father), umm (mother), ibn, bin (son), alu (brother), are not to be treated as names, they are not to be disregarded. "They form a name in conjunction with the word following (e.g. Abu Bakr) and determine the alphabetical place of the entry." The article *al*, whether retained before the name under which the entry is made, or whether transposed, is to be disregarded in arranging.

Cutter very wisely warns the cataloguer to be careful not to confuse Oriental titles with names, as for example, emir, bey, pasha, pundit, etc.

#### ANONYMOUS

The treatment of certain kinds of anonymous books was the cause of two disagreements between the committees. One concerned the first word of a title which might be spelled in more ways than one. The British method is to choose one form of spelling and to refer from the others, while the American follows the spelling of the title-page with reference from other forms. Neither the Museum nor Cutter makes any provision for such cases, which must be very few.

The second difference concerns translations of anonymous works. The British rule, which is the same as Cutter's, enters under the heading adopted for the original work, while the Americans enter under the first word of the translated title. The Museum rule on the point is a little involved, and forms part of the general rule devoted to translations, which directs that "except in the case of recognized classics, translations into verse which do not contain the name of the original author are to be treated as original works. Translations in prose may be treated at discretion in the same way, but when the title of the original is closely followed they should be entered under the heading which would be chosen for anonymous editions of the original work, in order that such versions may be brought together."

At first it may be difficult to understand why the committees disagreed on this point at all. But when it is realized that entry under the heading adopted for the original work necessitates entering *Arabian nights' entertainments*, or *The Thousand and one nights* under *Alif laila valaila*, one can see why! Linderfelt has remarked in a note "this rule causes some inconvenience in the arrangement of

well-known translations of works that are hardly known at all in the original, except among special scholars, like the so-called *Arabian nights' entertainments*; but it seems to be the only way of absolutely preventing originals and translations of anonymous works from being entered independently of each other." True, but we can hardly imagine the catalogue of a general library entering its copies of *The Arabian nights* under *Alif laila valaila*!

It may surprise the cataloguing student to find that in all three codes considerable attention is devoted to problems arising out of the cataloguing of anonymous works; more than one would think. The Museum has four rules: one, in six parts, for anonymous books, one for anonymous replies, comments, etc., having no independent title, one for the treatment of derivative names in anonymous books, and another for books not to be treated as anonymous.

The first has several interesting provisions not without practical value. An anonymous book about a person named or described on the title-page is entered under his name, one about a body or an institution is entered under its name, and one concerning a place or an object beginning with a proper name under the name of that place or object. As last resources, the anonymous book is entered under the first substantive in its title, or, if there is no substantive, under the first word, not an article. In all these cases, when the author has been traced, his name is to be inserted in the entry between brackets.

The code devotes seven rules to such books. The chief difference between them and the Museum rules is that anonymous books are entered under the name of the author when known; if not, then under the first word of the title not an article. Added entries are made under the titles in those cases where the author has been traced, and if a work relates to a person or place, added entry is made also under the personal or place name.

Cutter likewise devotes a large number of rules to this troublesome class of book. Reference to his index reveals no fewer than thirty-one references to various rules and comments. His main rule enters anonymous works under their author when his name has been discovered, otherwise under the first word of the title other than an article, with such exceptions as anonymous biographies or works of art relating to a person or other subject. Cutter does not agree with the general entry of anonymous books about places under their names, but as he takes care to point out in another note, "a catalog of authors alone finds the entry of its anonymous books a source of incongruity. The dictionary catalog has no such trouble. It does not attempt to enter them in the author catalog until the author's name is known."

### INITIALS

- It sometimes happens that authors seek to cover their identity by initials or other devices, and the question has to be determined whether, in the event of the real name not having been ascertained, these shall

be used as headings. All these codes have rules on the point. The Museum says that initials are to be adopted as headings. If they stand for the name of a person, the last letter is to be understood as representing a surname, unless it is clear that some other letter does; the entry is to be made accordingly.

The code makes it clear that where "initials, asterisks, or other typographical devices" are used on a title-page, the main entry is made under the author's name, if these have been identified with it. If not, the entry is to be made under the title, with, of course, added entries or referenees under the first and last initials, under asterisks, etc.

Cutter rather follows the Museum example, and uses any part of the author's name, as well as asterisks, initials, etc. As he rightly observes, "This mode of entry ensures the easy finding of a partieuclar book, brings together all of an author's works in which the same letters are used, and sometimes leads to the discovery of a real name."

### THE BIBLE

One of the few important points on which all three codes are agreed, is the entry of the Bible and parts of it under Bible with necessary sub-heads, and of course, referenees from the respective parts of it. In the words of the Museum rule, "the Old and New Testament and their component parts, in whatever language, are to be entered under the general heading Bible, with the addition of sub-headings for the separate books or groups and for the two testaments." While Cutter agrees that this is the best heading to use, he is careful to point out what must occur to every student of cataloguing, that "it would be much more in accordance with dictionary principles, but much less convenient, to put the separate books of the Bible under its own name as given in the revised English version . . . with all necessary referenees." This is the Bodleian principle, and in ordinary libraries it seems more reasonable to put Psalms under Psalms, Old Testament under Old Testament, and so on.

### PERIODICALS (change of name)

Many periodicals change their titles over a period of years. The British code rule enters under the earliest title, the American under the latest. In a note to his general rule dealing with periodicals, Cutter says that "when a periodical changes its title, the whole may be catalogued under the original title, with an explanatory note there, and a referenee from the new title to the old; or each part may be catalogued under its own title, with referenees, 'for a continuation, see ——' 'for the previous volume, see ——.'" But later, Cutter has a specific rule on the subject, in which he directs that a periodical which changes its name shall be entered under each title, but here, too, he has a note "or the periodical may be catalogued in full under

the first title with a note of the changes." The Museum gives no directions on the point.

### COLLECTIONS

With regard to collections, *i.e.* what the code describes as "composite works and collections of independent works, essays, etc.," care must be taken to distinguish these from works of the joint-authorship type, *i.e.* those written in collaboration with one or more other authors, in which the portions written by each are not usually specified, though it is curious to note that Cutter, in his definition, defines joint-authorship as "writing a book in conjunction, *with* specification of the part written by each." Cutter recognized the possibility of confusing the two and warned the cataloguer to "distinguish between joint authors of one work and two authors of separate works joined in one volume," and defined a collection as being "made by putting together, *with a collective title*, THREE or more works by different authors, so as to make one work."

The code's general rule is to enter such works under the name of the compiler or editor, or, if the editorial work appears to be very slight and the name does "not appear prominently in the publications . . . enter under the title."

Cutter is far more elaborate and precise. He enters:

(a) a work published together *without a collective title*, under the author's name first on the title page, even though the collector's name is there too.

(b) an anonymous collection under the title, unless the editor's name is well known.

(c) a collection to be continued indefinitely under the title, on the reasonable ground that the editor may change from time to time.

(d) a collection known chiefly by its title under the title.

With regard to (a) it should be noted that the code makes precisely similar provision.

The Museum also recognizes the close relationship between joint-authorship and collections, by providing for both within the same rule. It enters those having a collective title under the editor; if there is no editor, entry is made under the collective title in accordance with the rules governing anonymous books.

### PLACE NAMES USED AS HEADINGS

All three codes are agreed that, in cases where a place name is used as a main or author heading, entry shall be made under the English form, and not under the vernacular.

The Museum says specifically "in the form in which they are generally known in English." The code makes the proviso that "where both an English and a vernacular form are used in English books, the vernacular is to be preferred," while Cutter is more explicit

than either. He uses, generally, the English form, but the vernacular when both "forms are used by English writers." He further has a rule to the effect that the modern name of a city is to be used "provided its existence has been continuous."

### MODIFIED VOWELS

In arrangement there is some difference of opinion as to how to deal with the German modified vowels *ä*, *ö* and *ü*. Previous to his fourth edition, Cutter advocated arrangement under *a*, *o* and *u* respectively, but now both he and the code are agreed that while these should be written according to the usage of the author, they should be arranged as though spelled *æ*, *œ* and *ue*. The Museum, with greater common-sense and convenience, goes further, and writes the vowels out—*ae*, *oe*, and *ue*.

### TITLES OF BOOKS

The extent to which the title, or "description" of a book is to be transcribed in the main entry is laid down pretty fully in the code, which says that it "is usually to be given in full, including the author's name, and is to be an exact transcript of the title-page, except that mottoes and non-essential matter of any kind . . . may be omitted, the omissions being indicated by three dots (. . .)."

The Museum requires that "the description of a book must show adequately all that it contains and give all necessary information as to editors, translators and writers of supplementary or subordinate parts." But if a book cannot be adequately described from its title-page, the description must be supplemented from the book itself, or from information supplied by the cataloguer.

Cutter treats this matter more explicitly than either of the other codes, and again has in mind that what is necessary for a large library may not be so desirable for a small one. A perusal of rules 221-238 will show how fully he has covered the case, and yet what latitude he has granted to the cataloguer. He may, for example, omit what Cutter calls "puffs" and words implied by the rest of the title, he may "omit all other unnecessary words," omit the preliminary article from a book's title, and so on, but he should preserve the order of words of the title, retain "what is necessary to distinguish the work from other works of the same writer," retain both alternative titles, if there is more than one, retain the first word of the title, and avoid by abridgment the rendering of "the words retained false or meaningless or ungrammatical."

As he points out, "the more careful and student-like the probable use of the library, the fuller the title should be, fuller, that is, of information, not of words." Many a title a yard long does not convey as much meaning as two well-chosen words. No precise rule can be given for abridgment. The title must not be so much shortened that the book shall be confounded with any other book of the same



author or any other edition of the same book, or that it shall fail to be recognized by those who know it or have been referred to it by title, or that it shall convey a false or insufficient idea of the nature of the work. . . . On the other hand, it must not retain anything which could reasonably be inferred from the rest of the title or from its position under a given heading."

Long experience in cataloguing tells one that the safe way is to transcribe the title as it stands. If it is too long to form part of the description, or entry, the sub-title may be transferred to a note, enclosed in " ", and *Sub-title* added.

### BOOKS WITH MORE THAN ONE TITLE-PAGE

Some books, especially translations, and classics that have been reprinted over long periods, have more than one title-page. Cutter and the code are pretty much agreed as to the procedure to be followed in such cases. The most general one should be adopted for use in making the main entry; of an engraved and a printed title-page, the second should be used; of two general title-pages, the first should be chosen when one follows the other; the second when they face each other. If of two title-pages, one only is in roman characters, that should be used, but if both or neither are in roman, use the one in the original language. If a reprint includes a reproduction of the original title-page as well as that of the reprint, the second should be used; the existence of the facsimile may be mentioned in a note, with the date of original publication, and of any difference in the title.

The simpler Museum rule is more precise. The entry is to be made "as a rule, from that which gives the fullest information. In the case of polyglot books, with titles in different languages, the first title-page is to be preferred, the existence of a second (or third) being indicated by the quotation of the first few words."

### MISSING TITLE-PAGE

The three codes are practically agreed as to the treatment of books that have lost their title-pages. Three courses are open: (1) to supply the title from some bibliographical source, (2) to use the half-title or the running-title, (3) to manufacture a title. In all cases the course taken should be indicated.

### THE IMPRINT

The imprint, which is, excluding the collation, the statement of the place of publication, publisher's name (and sometimes of place of printing and name of printer too), and date of publication, receives varying treatment in the codes. The Museum devotes a single lengthy rule to it, Cutter gives it nineteen rules, mostly short and only applicable in

exceptional circumstances, and the code disposes of it in eight rules, adding those of the Library of Congress.

As far as the code is concerned, the only things to be borne specially in mind are that place of printing and name of printer are, usually, only given for rare and old books, or if there is some definite reason for giving them, as in the case of a book privately printed. In all three codes, it is made clear that if a book does not bear a date, some attempt should be made to supply an actual or an approximate one, whether from the preface or introduction, the copyright date, or from some other source, written between brackets. An undated book is a nuisance, and it should be made compulsory for every book to bear its date of publication. In the case of books frequently reprinted, the date of original publication should be given as well as that of the reprint. Works in several volumes published over a period of years should show the period covered, as 1917-24.

In cases where more than one place of publication is given, as it frequently is, full cataloguing will give both, but short and medium will give only one (*vide* Cutter 260). The date should be in arabic figures, irrespective of how it may appear on the title-page. In the few cases where a date appears other than in the Christian era, it is to be given in the form used on the title-page, followed by that of the Christian era in brackets.

### THE COLLATION

It is rather surprising that none of the codes considers it necessary to give the pagination of works in more than one volume, although the code *does* add a note to the effect that if there is a contents note to a work in several volumes, the pagination of each volume may be included.

Even Cutter is not specific on the point. He has two rules, the first of which says "give the number of volumes," and the second, an A.L.A. rule, that the number of pages is to be indicated, and then goes on to say how sequences are to be shown, almost exactly as in the code rule.

The Museum says nothing about illustrations, Cutter prints the short A.L.A. rules, but the code lays down details for separating their different varieties, and the order in which they are to appear, as frontispiece, illustrations, plates, photographs, portraits, maps, plans, facsimiles, tables, diagrams. The number of each should be given when it can be ascertained easily. For a general library such detail seems quite unnecessary, and it will suffice to lump the first four under "illustrations."

In the matter of size, many libraries only indicate by means of a Q or an F the fact that a book is larger than an octavo, largely, we think, for the convenience of the staff, to act as a reminder that books so indicated will not be found in the main sequence on the shelves. Those that indicate the size of smaller books simply call them 8vo, demy 8vo, crown 8vo, etc. Such sizes are vague, and meaningless to the ordinary

person, and it is better to be quite definite. The code and Cutter use centimetres, but for an English library, especially a popular one, inches, to the nearest quarter, would be much better. It is to be feared that the indication of a book's height is really of little use to the average reader; it may even picture in his mind something very different from the actual book, which may be half an inch or two inches thick. The inclusion of the number of pages in the collation may be justified in this connexion. The Museum determines the size of modern books, as folio, quarto and octavo "from the number of leaves in a sheet, *taken in conjunction with its measurement.*" The last words are significant, because in modern books the number of leaves in a sheet signifies nothing.

## CONTENTS

Both Cutter and the code make similar provision for the inclusion of lists of contents in certain cases, comprising (1) books containing several works of the same author, (2) works by several authors, (3) works on several subjects, (4) single works on a number of distinct subjects.

## NOTES

Notes are commonly regarded as something auxiliary to cataloguing, but within limits they are actually an integral part of it. So much so that all three codes contain rules governing their use. The Museum limits such notes to bibliographical details, such as "imperfections, the presence of cancelled leaves or inserted matter, peculiarities of arrangement or other differences from other copies, the fact of the book forming part of an edition of which not more than 100 copies were printed," and suchlike.

Cutter has an admirably concise rule on the point: "Put into notes that information which is not given in the title but is required to be given by the plan of the catalog." The code says that notes may be added "when necessary to explain the title or to correct any misapprehension to which it might lead, and also to supply essential information about the author and bibliographical details not given in the title, imprint, or collation."

It is clear, however, in the case of the Museum and the code, that such notes are intended to be in the nature of bibliographical data, and not what is usually known as descriptive annotation, as dealt with in chapter 13.

But Cutter enlarges on this to some extent by saying that notes have several objects: (1) to give information about the author, about the different editions of a book or places of publication; (2) to explain a title or to correct a misapprehension; (3) to direct attention to the best books. He also goes so far as to say that "dull books and morally bad books should be left in obscurity. Under some of the poorer books which have attained unmerited popularity a brief note of protest may be made": (4) to lay out courses of reading.

## ADDED ENTRIES AND REFERENCES

In all the codes, directions are given to make added entries or references in certain cases. In full cataloguing, added entries are made on a very extensive scale, as is obvious from the frequent cases in which the code directs that they shall be made. In addition, the cataloguer is told to "make added entries for the titles of all novels and plays, and of poems likely to be remembered by their titles; for other striking titles; for editors; and in all cases where an added entry will insure the ready finding of a book."

It is recognized, however, that there must be a limit to the number of such entries that can be reasonably made, which must depend largely on the nature of the library, and on the amount of time and space available.

It may be as well to point out here that there is likely to be a certain amount of confusion as to the difference between an added entry and a reference. The code defines the first as "a secondary entry, *i.e.* any other than the main entry," and the second as "a direction from one heading to another." Cutter, however, while agreeing in the first case, defines a reference as a "partial registry of a book (omitting the imprint) under author, title, subject, or kind, referring to a more full entry under some other heading; occasionally used to denote merely entries without imprints, in which the reference is implied." To denote reference from one subject to another he uses the term cross-reference, and from an alternative form of an author's name to the one selected for heading as a name-reference.

These cross-references should be, as the code puts it, "freely made from alternative forms to the form of heading chosen," and in the subject catalogue between synonymous and related headings. Care must be taken to distinguish between a *See* reference and a *See also* reference. In the first case, no entries are made under the heading from which it is made; in the second, they are.

Inexperienced cataloguers do not, as a rule, give sufficient attention to added entries and cross-references, with the result that the efficiency of their catalogue entries is seriously impaired. As an indication of their importance, reference to the Museum code will show that five rules are devoted to directions for making cross-references. They are, mainly, of three kinds: "(1) references from alternative forms of the same heading, (2) references from alternative headings for the same entry, (3) subordinate or supplementary entries for the same work."

The first case is clear. The second covers books entered under a heading other than the author's name, and headings comprising initials or descriptive names, in which case reference is made from the heading under which the book would have been catalogued, if the initials or descriptive name were not there. The third includes names of editors, translators, subjects of biographies, authors of books criticized, etc., as well as, if deemed necessary, from writers of prefaces and introductions,

illustrators, etc., and from names of authors of parts of books, or of books forming parts of series.

These references are more nearly equivalent to what is understood by added entries, for it is required that they "must contain an adequate description of the book, omitting details as to its pagination, etc., but stating its date and size."

### CAPITALS. PUNCTUATION. FIGURES

Details respecting the above are discussed in chapter 4, and need not therefore be repeated here.

This brief study of comparative cataloguing might have been prolonged indefinitely. It might, for example, have included the *Rules for the general catalogue of printed books* in the Bodleian Library at Oxford, and the *Cambridge University Rules to be observed in forming the alphabetical catalogue of printed books*, both of which are referred to in chapter 25, but space forbids.

### FURTHER READINGS

The codes of cataloguing rules referred to, and any others of standing to which the reader may have access.

MASH, H. B. M. "Cataloguing codes" (in *The Librarian*, 1913-14, p. 135, etc., and reprinted separately).

A very useful comparison of the rules of Cutter with those of the joint code.

MINIO, JOHN. "The Anglo-American cataloguing rules" (in *Library Association record*, 1909, pp. 289-302).

Discusses the points of difference and the reasons for them.

### PROBLEMS

1. From your study of the differences that exist between the chief present-day codes, what chances do you think there are of securing international, or even national, uniformity of practice?

2. Pick out from the chapter five cases in which variant practices are to be found, and consider the merits and demerits of each divergence.

3. Reference has been made in the chapter to the Bodleian's treatment of the Bible and its parts. What advantages or disadvantages does this possess over the treatment laid down in the other codes referred to?

## CHAPTER TWENTY-FOUR

# COMPARATIVE STUDY OF CATALOGUING CODES

## CORPORATE AUTHORSHIP

EVERY cataloguing student must have been alarmed by the very large proportion of the code devoted to corporate authorship, amounting to fifty-four rules, while Cutter gives it fifty-one, though he succeeds in compressing them into eight and a half pages, as against the code's seventeen. The British Museum has included the substance of many of these rules in the short sentence "Works officially published, not merely subsidized, by Learned Societies are to be entered under the general heading: Academies, etc., followed by the name of the town or country in which the Society holds its meetings, and the name of the Society. Institutions other than Learned Societies are to be entered under the name of the town or country where they are situated, followed by the name of the institution as a sub-heading."

Those who are familiar with the *Catalogue of printed books in the British Museum* will know what a lot of space is devoted to this heading, Academies. In the new edition this practice is being abandoned, wisely as most of us think, in favour of entry under the name of the place of the society's headquarters.

The Museum devotes another equally short rule to collections of laws and other public documents of a State, all of which are entered under the name of the State. Separate laws, proclamations, etc., are similarly entered, "with the sub-heading of the supreme authority which sanctions them."

Cutter and the code approach corporate authorship in rather different ways, and Cutter's notes are both helpful and interesting, even as mere reading matter. As an introduction to the subject, he has reprinted part of an article from the *Library journal* (v. 22, p. 432-34), justifying his view, now accepted almost without question, that a corporate body is tantamount to being the author of its proceedings and other "official" publications, as against "the German practice of dispersing these works throughout the alphabet under the noun which happens to be first in the title."

It will be recalled that the code treats corporate authorship under four heads:

(1) government publications, whether central or local, (2) societies, which includes associations, scientific, benevolent, moral, etc., clubs, orders of knighthood, political parties and religious sects, and other bodies distinguishable from (3) institutions, *i.e.* establishments, which embrace such things as educational establishments, libraries and galleries, churches, monasteries and convents, hospitals, asylums and prisons, and suchlike, (4) miscellaneous bodies or organizations not

provided for in 1-3, including conferences and other occasional meetings, business houses, ecclesiastical councils, foundations, expeditions, etc.

Cutter deals with corporate authorship in a totally different way. He begins with a general affirmation that "bodies of men are to be considered as authors of works published in their name or by their authority," and discusses in a note the difficulty that immediately arises in determining (1) their names, (2) whether the name of the body or some other word shall be the heading.

Cutter disagrees with the wholesale entering of such works under a place name: "to enter the publications of all bodies of men under the places with which the bodies are connected is to push a convenient practice so far that it becomes inconvenient and leads to many rules entirely out of harmony with the rest of the catalog."

Instead of dividing after the manner of the code, Cutter has:

- (1) countries and other places.
- (2) bodies other than countries or smaller places. Parties and sects.
- (3) committees and other subordinates.

Under the first he deals with what we ordinarily speak of as government publications, whether central, local, ecclesiastical, military, or judicial, and makes the main entry under the place name with necessary added entries. This section makes one or two provisions not in the code, including one for "calendars of documents, regesta, etc." which are to be entered under their maker, with a series entry under the department ordering their publication. To cite Cutter's own example, this results in entering *Calendar of state papers, domestic, Charles II.* under Green, with a series entry under GREAT BRITAIN. *Master of the Rolls*, which strikes us as being diametrically opposed to the fundamental principle of corporate authorship.

Under the second head he puts such bodies as parties and sects, associations and societies, educational, cultural and religious bodies, and others that are included in the code under the two headings: societies and institutions. He also rules clearly that "societies are authors of their journals, memoirs, proceedings, transactions, and other publications," excepting what are known as publishing societies, such as the Hakluyt, Early English Text. Harleian, etc.

He further points out what users of the code only learn after much experience, that, to quote Cutter's own words, "Where to enter societies is the most difficult problem in cataloging, so difficult that the Germans evade it, not entering them at all, and the British Museum solves it by putting them in a separate catalog." The code prescribes two general rules for these, one for societies, which it enters—with exceptions—under the first word not an article of its corporate name, allowing as an alternative, entry for those "whose names include that of some locality indicating the home of the society or the territorial limits of its researches, or both, under the name of that locality." the other for

institutions, which it enters—again with exceptions—under the name of the place in which located.

Cutter's general rule, however, is to enter what he calls "corporations and quasi corporations" under their names as they read, but he has a number of exceptions, grouped under "inversion of name," which allows Young People's Society of Christian Endeavour to be entered under Christian Endeavour, Young People's Society of, a guild under the name of the trade, and not—as the code—under the name of the city, and an order of Knighthood. "under the *significant* word of the English title" and under "place preferred," which follows pretty closely the code practice.

Under the third head he deals with committees and other subordinates, such as sectional bodies, conventions, and conferences, as found in the code's "miscellaneous bodies or organizations" section.

It is interesting to notice that the long code rule concerning exploring expeditions does not appear in Cutter.

With regard to churches, Cutter has two rules against the code's one, which is simply "enter all churches under the name of the place." Cutter, however, says in the second of his rules that "a few cathedrals generally known by some other name may be entered under it," and cites as examples, *Votre-Dame*, Paris, *St. Paul's*, London, and *St. Peter's*, Rome. He also has a useful note to the rule providing for general entry of churches under the place name, which is worth remembering: "Of course the parishes of London (as Kensington, Marylebone, Southwark) like the parts of . . . any other composite city, will be put under their own names, not under the name of the city."

One of the main difficulties about corporate authorship is to know whether to enter under a place name, a personal name, or the name of a society or other corporate body. The following tabulation of the code rules arranged under these heads may therefore be of some assistance.

UNDER A PLACE NAME (whether of a country or of some smaller community, often with the addition of certain sub-heads).

Government publications, including subordinate departments (58, 59, 61, 62).

Law reports of a single court (64).

Opinions, decisions, charges (66).

Constitutions and constitutional conventions (68-69).

Charters (70).

Treaties (but not collections of those of several countries) (71).

Gilds (77).

Institutions generally (*i.e.* establishments) but with exceptions (82).

Public Schools, *i.e.* those supported by public taxation (86).



American and British private schools (unless their names begin with a proper noun or an adjective) and all foreign ones (87).

Foreign private schools (87).

American Indian Schools receiving government support (88).

National and State Institutions (90-91).

Agricultural experiment stations (92).

Universities, galleries, etc., called Royal, Imperial, etc. (93).

Observatories (unless part of a college, university or other institution) (94).

Botanical and zoological gardens (except those attached to a university or school, owned or controlled by a society, or owned privately) (95).

Churches (96).

Monasteries, abbeys, convents (monasteries not located in a city or town, under their own names. British abbeys, etc., under their own names) (97).

Banks (national banks designated by numbers only, as in America) (98).

Libraries (only those designated Carnegie, Passmore Edwards, etc.) (99).

Diplomatic congresses (100).

Exhibitions, etc. (not those held under the auspices of a society) (102).

Ecclesiastical Councils (of the Catholic Church, and of others too, provided they are not limited to a single denomination. But Lateran councils under Lateran, and Vatican councils under Vatican, not Rome) (104).

Committees and meetings of citizens (106).

Classes of citizens (107).

#### UNDER THE NAMES OF THE SOCIETY OR OTHER ORGANIZATION.

Societies generally (but with exceptions) (72).

International societies extending through many lands (73).

Orders of knighthood, and secret societies (but ma-onic institutions are entered under Freemasons) (74).

Alumni Associations (under the school or college to which they belong) (75).

Local college or university societies (under the name of their college) (76).

Learned academies (ignoring adjectives expressive of royal privilege, except English) (78).

Affiliated societies (under name of parent organization, unless they have independent names) (79).

Religious denominations (80).

Political parties (81).

Institutions with names beginning with a proper noun or with an adjective (83).

Colleges or professional schools (under the university of which they are part) (84).

College or university institutions (under the university of which they are part) (85).

American and British private schools (when the name begins with a proper name or with an adjective) (87).

Banks (except those designated by number in America) (98).

International meetings (not to be confused with Diplomatic Congresses) (101).

Exhibitions held by societies or institutions (103).

Conventions, conferences of societies, political parties, religious denominations, etc. Those having no existence apart from the convention, under name of convention. If no suitable name, under place (105).

Boards, Trustees, etc., Bodies known as. Under name of institution they control (108).

Foundations, endowments, funds (110).

#### UNDER A PERSONAL NAME.

Reports to a government department not by an official (60).

Digests of laws (if the text is quoted partially or fragmentarily).

In doubtful cases under the country (63).

Digests of reports (under digester) (65).

Pleas printed separately (67).

Collections of treaties of several countries (71).

American and British private schools known by the name of the proprietor (87).

Catalogues of private collections (where a private collection has passed to an institution or society, entries for subsequent publications to be made under the institution or society) (89).

Firms (109).

Exploring expeditions (only if clearly the work of a single person or of two or more persons working in conjunction). Alternatives: (1) name of expedition, (2) body or individual assuming responsibility for the expedition, and publication of results, (3) the commander, (4) name of vessel, (5) editor of results, (6) first word of title (111).

#### FURTHER READINGS

The appropriate sections of the codes referred to.  
MANN, MARGARET. *Introduction to cataloging* . . . , pp. 162-67.  
QUINN, J. HENRY. *Library cataloguing*, chap. 8.

#### PROBLEMS

1. What views have you on the arrangement of publications of corporate bodies under "the places with which the bodies are connected," as compared with any alternative arrangement?

2. What problems are likely to be created for the cataloguer by adopting Cutter's proviso that a few cathedrals better known by their names than by the place in which they are situated, may be entered under those names?

3. What will be the effect of the British Museum's decision to abolish the heading Academies from its catalogue, and to enter publications that used to be assembled there, under place names?

## THE HISTORY OF CATALOGUES AND CATALOGUING

LIBRARY catalogues of sorts existed in the ancient civilizations, and are, in fact, as old as organized collections of books themselves. Many of the earlier examples that have come down to us were arranged by authors, some were roughly classified, while the remainder were arranged chronologically, by titles, by order of accession, and so on. But they rapidly became so numerous, and have varied so greatly in details, as well as in size and in the type of collection they were designed to serve, that it is quite impossible to refer to more than a few typical examples, chief of which is the *Catalogue of printed books in the British Museum*.

## THE AUTHOR CATALOGUE

Briefly, the story of the printed catalogue of our national library goes back to 1787 when two printed volumes appeared bearing the title *Librorum impressorum qui in Museo Britannico adservantur catalogus*, a very modest work compared with the huge project now in progress. A new edition of this catalogue appeared in seven volumes between 1813 and 1819. In 1834 the then keeper of printed books, the Rev. Henry Baber, was instructed by the trustees to prepare a plan for the printing of a new catalogue. The first volume appeared in 1841, but owing to representations to the trustees by Panizzi, the work of printing the new *General catalogue of printed books* was suspended until 1881, from which year until 1900 the work proceeded as rapidly as possible, being followed between 1900 and 1905 by a supplement; the whole work constituted 55 folio volumes that speedily went out of print. In 1931 the publication of a new edition was begun, which is likely to take at least some twenty-five to thirty years to complete.

France and Germany have played their parts in giving us some equally monumental catalogues. The Bibliothèque Nationale published the first volume of its *Catalogue général des livres imprimés* in 1897.

The Prussian State Library began in 1931 the publication of a *Gesamtkatalog der Preussischen bibliotheken*, an important example of co-operative cataloguing, to which reference is made in chapter 22.

Returning to Great Britain, in 1856 Andrea Crestadoro (1808-1879) saw the necessity for sound principles in the making of the many catalogues that would be a necessary consequence of the general adoption of the Libraries Acts, and produced a work called *The art of making catalogues of libraries*. When he became librarian of the Manchester Public Libraries he applied his rules to the collections then being assembled there. Crestadoro's code recognized the necessity for recording book titles in full. Each entry began with the author's

name, but strange to say, the actual arrangement was not strictly by authors at all; in fact, the entries were in order of accession numbers. They were accordingly numbered serially, and there was a sort of key index of authors and subjects, a number opposite the index entry indicating where the main entry would be found.

A copy of this catalogue is before us as we write. It is in three large volumes, but only the first was compiled by Crestadoro. It consists of "principal entries," numbered from 1 to 26,534, with an index at the end in the form of what is called "subject-matter entries or classification." Volume 2 begins with number 26,535, and the first four entries are by Black, Dixon, Yonge and Charles respectively. It also is a volume of "principal entries" only. Volume 3 is an index of names of authors and subjects, and as far as subjects are concerned, is based on the idea of giving "the author's own definition of his work, and therefore those subjects which are mentioned on his title-page have been the only ones adopted. Under any given subject the whole of the books relating to that subject which the library contains are not brought together, but only those in which the name of the subject occurs on the title."

Here are specimens of the entries:

*Principal entry:*

MARSHALL (J.). A Description of the Human Body: its Structure and Functions. Illustrated by nine physiological diagrams, containing 193 col-  
hures. By John Marshall. Lond. [1860]. 2 vols.  
Vol. 1, text, 4to, pp. x, 260; *Explanatory Key*, 8vo, pp. xv. Vol. 2, plates.  
fol. 33618

*Index entries:*

Human Action, Principles. 1805. 8vo. . . . 10356, 49424.  
— Body: Structura et Usus. Platerus. 1583. fol. 30472  
— — Described. Marshall. 1860. 2 vols. 4to. 33618

All things considered, the palm is generally awarded to the author catalogue of the London Library, which first appeared in 1847, and of which the last edition, in two volumes, was published in 1913-1914, with two supplements since. Despite their condensed nature, the titles and bibliographical details are full enough for all ordinary purposes. Together with the *Subject index*, this constitutes an invaluable guide, alike to the cataloguer and to the searcher after bibliographical information.

## THE DICTIONARY CATALOGUE

Not all early cataloguing history was made by librarians. Liverpool engaged the services of Samuel Huggins, a retired architect and writer on architectural subjects, a friend of Sir James Picton, chairman of the Liverpool Library Committee. In 1872 he was responsible for the publication of the first volume of a catalogue of the reference library, following the rules laid down by Professor Jewett, to whom reference is made later. It is interesting as an early example of a dictionary

catalogue on broad lines, which form was to remain for many years the commonest kind of catalogue used in public libraries.

Here is a single example of the fullness with which books were catalogued:

*Author entry:*

MONTGOMERY, JAMES. *The Abolition of the Slave Trade*. 4°. 1814. M 13

*Subject entry:*

SLAVERY

Montgomery, J. *The Abolition of the Slave Trade*. 4°. M 13

*Subject reference:*

Slave Trade. See Slavery

*Title entry:*

Abolition of the Slave Trade. Montgomery, J. 4°. M 13

The second and third volumes were produced by Peter Cowell, who points out in the preface to volume two the advantages of looking for a book under the author (*i.e.* the main entry), where the fullest particulars relating to it will be found.

An example of the dictionary catalogue on the title-a-line basis was attempted at Birmingham in 1869 by John D. Mullins (1832-1900), the first librarian of the Birmingham Public Libraries. A reprint of the *Catalogue of books* in the reference department was published between 1883 and 1890. It was issued in parts, and sold at prices ranging from one to four shillings, such a book as Buller's *Birds of New Zealand*, for example, receiving entries under Buller, Birds, and New Zealand. All the entries were alike, and were printed in columns in the following form, under the headings mentioned:

Number	No. of Vols.	Size	Date
67947 Buller (W. L.). <i>Birds of New Zealand</i>	1	8vo	1882

Subject entries were sometimes shown under subject headings, as Birds, Biology, Cornwall, etc., and sometimes by means of inverted title entries, as:

Sussex, Church Bells of, by Daniel-Tyssen

Sussex, Coast of, by Pavey

Sussex Dialect, Dictionary of, by Parish

Form entry was used to a considerable extent, as for example, under Drama (for Plays), Poetry, Periodicals, etc., and some attempt was made to bind related headings by means of cross-references. If a title could not be got into one line, the ingenious method of printing the remainder alongside in two lines of a fount half the size was resorted to, as:

Copley (J.S.). *Life*, by Amory, with reminiscences  
of Lord Lyndhurst.

In America, one of the most interesting examples of the printed catalogue is that of the Boston Athenæum, a dictionary catalogue in five volumes, compiled by Cutter himself between 1874 and 1882. What is usually regarded as the best example of this type of catalogue, however, is the *Index-catalogue of the library of the surgeon-general's*

office begun in 1880 by Dr. J. Shaw Billings, and extending through various series down to the present time. The first volume of a fourth series was published in 1936.

An examination shows the elaborate nature of this catalogue, which is complete with analytical entries and cross-references.

More attractive in appearance, and nearly, if not quite as good in its compilation, was the dictionary catalogue of the Peabody Institute at Baltimore, the first volume of which was published in 1883.

The public library of Detroit issued the first volume of a large and well-compiled *General catalogue of the books* in 1888, in which the entries were clear and concise, as will be seen from this single typical example:

*Main Entry:*

CAMPIN, FRANCIS. Practical treatise on mechanical engineering, metallurgy, moulding, casting, etc. Philadelphia. 1877. 621.6156

*Subject Entry:*

ENGINEERING, CIVIL

Campin, F. Practical treatise on mechanical engineering, etc. 621.6156

Earlier than any of these examples was the *Catalogue of the New York State library*, published in 1856. This was an author catalogue, with an index to subjects. An idea of the sort of entry contained in it may be gained from this example:

MILTON (John). A Complete Collection of the historical, political and miscellaneous works. . . . London, 1738. 2 vol. fol.

A *Subject-index* of the General Library, listing briefly under each subject the works about it, was published in 1872.

### THE CLASSIFIED CATALOGUE

An examination of several shelves of early library catalogues shows that the classified catalogue is not by any means the modern thing it is frequently supposed to be.

George Sandy, librarian of the Signet Library, Edinburgh, issued a classified catalogue of that library in 1805, as *Catalogue of the library of the writers of His Majesty's Signet*. It had an alphabetical index of authors and subjects, and was arranged in accordance with the classification of De Bure. Four years later, in 1809, the Royal Institution of Great Britain followed with *A Catalogue of the library of the Royal Institution of Great Britain, methodically arranged, with an alphabetical index of authors*, by William Harris. A second edition appeared in 1821, complete with a single index of authors and subjects, and again in 1857 there was *A New classified catalogue of the library* . . . with very good indexes of authors and persons, and of subjects.

Going back to 1812, we find the Surrey Institution publishing *A Catalogue of the library*, arranged by the classification of Thomas Hartwell Horne, with an author index. In 1827 Horne himself produced a *Catalogue of the library of Queen's College, Cambridge*, methodically arranged, in two volumes.

The London Institution issued a "systematically classed" catalogue in four volumes between 1835 and 1852, arranged under such class headings as zoology (with sub-divisions), architecture, fine arts, etc. It was described by Edward Edwards as one of the best examples of its kind, and was equipped with separate subject and author indexes, a typical example of a main and index entries being:

### FINE ARTS

#### *Printing, Engraving, and Sculpture*

Elmes (James). General and Bibliographical Dictionary of the Fine Arts. 8vo. Lond. 1826.

#### *Subject index:*

ARTS. Works on THE FINE ARTS, I. 153

FINE ARTS. Works relating to the, I. 153-158

#### *Author index:*

ELMES (James). A Dictionary of the Fine-Arts, I. 153

The preface to this catalogue contains a justification for the classified catalogue that makes interesting reading a hundred years later, if only because it may cause us to wonder how much, if at all, we have really progressed in our views on the functions of library catalogues.

"In concluding this preface with some remarks upon the subject of classification in catalogues, it will be scarcely requisite to notice the great and numerous advantages which a methodical arrangement of books possesses over a list that is simply alphabetical. With whatever accuracy the latter may be compiled, it can be effectually useful to those only who are in search of a particular work; or who are already well acquainted with authors in general, or at the least with such as have written upon the subject in which they are interested. Such a list, on the contrary, is of little benefit to the reader who is desirous of being informed what books are to be found in a large library upon any particular branch of knowledge; but a Classed Catalogue immediately furnishes that information and exhibits, at the same time, the peculiar excellence of the collection. Nor is the answer that such an arrangement discovers the weakness of a public library, of sufficient importance to counteract the extensive utility of the plan; since the classes which most require improvement, are thus made known to such persons as might be both inclined and able to assist the establishment, if its peculiar deficiencies had been stated.

"The principle upon which a Classed Catalogue is constructed, is the division of the mass of human knowledge contained in printed books, into the most natural, large and distinct heads; each being subdivided into such smaller sections as may comprise every variety of subject, at the same time that they are entirely independent of each other. The proper characteristics of such an arrangement are a facility and a convenience of reference, and a simplicity of classification, in the number and distinctness of the chief departments and subdivisions: and in forming such a Catalogue the principal design is, to enable all



who consult it readily to find either any particular *work*, or the *authors* upon any particular *subject*; as well as to furnish a clear view of the contents of the collection."

The Parliamentary Committee of 1849, appointed to enquire into public libraries and similar institutions, referring to the necessity for providing catalogues, said that "So far as they have enquired, it appears to your committee that a catalogue, classified as to subjects, with an alphabetical list of authors, would be best."

The Newcastle-upon-Tyne Literary and Philosophical Institute, known to most librarians simply as the Lit. and Phil., provided another early example of the classified catalogue with its *Catalogue of 1848 . . . with a supplement*, published in 1858. It has an alphabet of authors and of subjects in a single alphabet.

Many good examples of the classified form have been in the nature of trade catalogues, beginning with the first volume of Sonnenschein's *Best books* in 1887, and followed by others, including Nelson's *Standard books* of 1912-15, and the more recent edition of Sonnenschein, 1910-31.

Besides providing many good examples of the dictionary catalogue, equally good ones in classified form have emanated from America. Perhaps the best known is the *Classified catalogue of the Carnegie Library of Pittsburgh*. Actually, it is a long series of class catalogues published at intervals since 1895. James Duff Brown described this catalogue as "a good example of bibliographical classified cataloguing," but criticized the annotations as being in some cases "unnecessarily full."

No account of the development of printed catalogues would be complete without some reference to the editions of the *A.L.A. catalog* that have appeared at intervals since 1893. These catalogues do not represent the stock of any specific library, but besides the primary purposes for which they were produced, they provide an interesting study for cataloguers. Of the several editions, the most valuable from our present point of view is that of 1904, prepared by the New York State Library and the Library of Congress under the auspices of the American Library Association publishing board and known as *A.L.A. catalog: 3000 volumes for a popular library, with notes*. The value of this particular edition lies in the fact that it is in two parts, part 1 classified by Dewey, and part 2 in dictionary form. As all the books are catalogued by both methods, it provides an interesting basis for comparing the much-debated advantages and disadvantages of the contending forms of catalogues.

Coming to quite modern times, the first quarter of the twentieth century has given us many further good examples of both classified and dictionary catalogue. Brighton published a useful series of class-lists arranged by Dewey during the first decade, Bolton followed with a similar series, but perhaps the honours go to Newcastle-upon-Tyne, from where some exceedingly good examples of the classified class-list have come, the most recent of which appeared in 1931, as a new edition of the *Fine arts catalogue*, a well-printed volume of 226 pages with sixteen appropriate illustrations. The arrangement is by Dewey, with

a combined index of authors and subjects. Nor must some of the Glasgow catalogues be omitted, although reference to them is made in chapter 3.

Brown gave us his *Select catalogue and guide* to the Islington Libraries in 1910, classified by his Subject Classification; Hampstead produced

## USEFUL ARTS - DOMESTIC ECONOMY

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## 645 Furniture

French, L. H. *Homes and their decoration*. 1903. 22cm Dodd \$3 n

One into great detail in descriptions and suggestions, those concerning color being particularly good. Many illustrations. Pittsburg

Wheeler, Mrs Candace (Thurber) *Principles of home decoration*. 1903. 22cm Doubleday \$1.80 n

Deals with theory and specific applications, art being understood to imply both appropriateness and beauty. Color, linen, kitchen, bedrooms, walls, floors, draperies, furniture, among subjects discussed. N.Y.

## 646 Clothing

Ervington, Mrs J. *Practical dressmaking*. 1902. 18cm Macmillan 75c

Books giving general directions for cutting and fitting, tells how to patch and do plain sewing. Olcott

James, T. M. *Longmans' complete course of needlework, knitting and cutting-out*. 1901. 18cm Longmans \$3

## 647 Servants: training, duties, wages

Selmon, L. M. *Domestic service*, 2d ed. with an additional chapter on domestic service in Europe. 1901. 22cm Macmillan 75

6 Bibliography, p. 117-21.  
From economic standpoint, based on statistics gathered from employers, employees and census returns. Sketches history and suggests possible remedies. N.Y.

Springstead, A. V. *The expert waitress*. 1903. 17cm Harper \$1

F easily written directions concerning all phases of the work. Instructions for carving, serving, care of rooms, dishes and lamps, picnic and travelling luncheon, invalid's room, etc. and chapters on truthfulness, adaptability and a servant's conduct. Buffalo

## 648 Laundry

Balderston, L. R., & Lamerick, M. C. *Laundry manual*. 1900. 19cm Avil 50c

## 649 Nursery. Children. Stokroom

Griffith, J. P. O. *Care of the baby*. 3d ed. 1903. 21cm Saunders \$1.50 n

Manual for mothers and nurses, containing practical directions for the management of infancy and childhood in health and in disease. Title

Harrison, Evelyn. *Home nursing*. 1900. 18cm Macmillan \$1

Simplest rules and remedies to be used in care of sick, some general directions regarding nourishment, and simple recipes for invalid cooking. Prof.

Oppenheim, Nathan. *Care of the child in health*. 1900. 18cm Macmillan \$1.25

A physician's practical counsels to parents. Beginning with preparation for child's advent, discussing feeding, bathing, sleep, habits, education, defective children, common diseases, relations of parents to children. N.Y.

Uffelman, J. A. *Manual of the domestic hygiene of the child*; tr. by H. R. Milnowski, ed. by M. P. Jacob. 1901. 23cm Putnam \$1.75

Scientific and comprehensive. For trained readers. L. & I.

Wheeler, Marianna. *The baby; his care and training*. 1901. 17cm Putnam \$1 n

Plain and sensible in the last degree. Boston, N. 500 (2)

## 650 Communication. Commerce

## 653 Writing

Jackson, John. *Theory and practice of hand writing*. Rev ed 1904. 21cm Harlan 61

Claims of vertical writing, forms of letters, and directions for teaching. Brief history of former use of upright handwriting, its decay and revival. L. & I.

## 653 Abbreviations. Shorthand

Kimball, Darran. *Renew shorthand*; presenting a method of swift writing for the use of amanuenses and reporters in accordance with the principles of Lindley's tachygraphy. 3d ed 1902. 20cm Kimball 51

Kitt, O. W. *Shorthand dictionary*, containing characters written in accordance with lessons in Pitman's phonography. 1901. 18 1/2 x 7 1/2 cm Powers \$1

Pinsons, J. E. *Art of phonography*. Rev ed. 1898. 19cm Putnam 38

Pitman, Dr. Isaac. *Isaac Pitman's complete phonographic instructor*. Rev ed. 1900. 15cm Pitman \$1.50

—— Shorthand dictionary, prepared by P. B. R. Peters. 1901. 15 x 8cm Powers 51

Rose, E. T. *Stenographers' aid; shorthand & instructions by J. L. Kapsa*. 1900. 20cm Arthor, Chicago 51

Torrey, Kate. *Instruction in practical shorthand, a simple and progressive arrangement of the essentials of Graham's phonography*. 1902. 20cm Heath \$1.50 n

—— Shorthand dictionary, prepared by P. B. R. Peters. 1901. 15 x 8cm Powers 51

—— Shorthand dictionary, prepared by P. B. R. Peters. 1901. 15 x 8cm Powers 51

—— Shorthand dictionary, prepared by P. B. R. Peters. 1901. 15 x 8cm Powers 51

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—— Shorthand dictionary, prepared by P. B. R. Peters. 1901. 15 x 8cm Powers 51

—— Shorthand dictionary, prepared by P. B. R. Peters. 1901. 15 x 8cm Powers 51

## A.L.A. CLASSIFIED CATALOG.

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several good examples of the printed dictionary catalogue; in 1925 Liverpool published an alphabetical *Catalogue of books . . . in all the Branch Libraries*, arranged in three parts: (1) subjects and titles, (2) foreign literature, (3) an author list. Fiction was not included in this catalogue. In 1935 there appeared a *Catalogue of works of non-fiction added to the lending libraries, 1925-1935*. It differs from the earlier

catalogue in that it is arranged in a single alphabet of author, subject, and necessary title entries.

In 1927 Bethnal Green provided another example of an annotated catalogue arranged by Brown's Subject Classification, limited to books on sociology and related subjects.

## DUTCH—ECONOMIC

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## East Indian—Continued.

- Knox, T. W. *Boy travellers in the Far East*, part second, Siam and Java. 1881. Yv 533  
 Knox, T. W. *Boy travellers in the Far East*, part third, Ceylon and India. 1902. Yv 533  
 Eastern Alps. Buddaker, Karl, pub. G56 914.38  
 EASTERN CHURCH. *See* Greek church.  
 EASTMAN QUESTION. Kirkpatrick, F. A., ed. Lectures on the history of the nineteenth century. 1902. Ps 908  
 Krause, A. S. *Romance in Asia*. 1899. P64 947  
 Norman, Henry. *All the Russias*. 1902. G54 914.7  
 Rambaud, A. M. *Expansion of Russia*. 1904. F54 947  
 EASTMAN QUESTION (Bolton). Curtis, W. E. The Turk and his lost provinces. 1903. G59 914.98  
 EASTMAN QUESTION (Far East). Beveridge, A. J. Russian advance. 1903. G54 914.7  
 Colquhoun, A. R. *Mastery of the Pacific*. 1902. G14 919  
 Curzon, G. N. *Curzon, 1st Baron*. *Problems of the Far East*. 1894. G58 915.1  
 Diley, Arthur. *New Far East*. 1903. G67 915.2  
 Foster, J. W. *American diplomacy in the Orient*. 1903. Js 337  
 Kramer, A. S. *Far East*. 1903. F66 951  
 Mahan, A. T. *Problems of Asia*. 1903. 960  
 Newman, Henry. *Peoples and politics of the Far East*. 1900. G60 915  
 Reinach, F. S. *World politics as influenced by the oriental situation*. 1902. Js 337  
 Vladimir, pseud. *Russia on the Pacific, and the Siberian railway*. 1899. F45 937  
 Eastman, Charles Alexander. *Indian boyhood*. 1902. Z1jcm McClure \$1.00 n 17203 JFr801 y970 z  
 Eastman, Charles Rochester, ed. & v. Zittel, R. A., *riter voc.* *Text-book of paleontology* 1900-01. Mq 500  
 Eastman, Samuel Collins, & Brewster, O. M. C. *Impressions of Russia*. 1899. G54 914.7  
 Eaton, William, 1764-1811. Sparta, Jared, ed. *American biography*. 1902. F23 930  
 Eben Holden. *Bechler, L. A.* Yv 815  
 Ebene, Georg. *Merits. Clergains; a romance*, tr. by M. J. Bedford. 1894. Yv 17jcm  
 Appleton \$1.50 1721/4 Yv 533  
*Al. Egyptian princess*, tr. by Eleanor Grove. 1901. Yv. 16jcm Appleton \$1.50 1722/4 Yv 533  
*Romance*, tr. by Clara Bell. 1900. 16jcm Appleton 75 cts 1723/3 Yv 533  
*Uarda a romance of ancient Egypt*, tr. by Clara Bell. 1901. Yv. 16jcm Appleton \$1.50 1724/4 Yv 533  
 Ecco Homo. Seeley, Sir J. R. C6a 522  
 ECCLIASTICAL ASTRONOMIC. *See* Christian astronomy.  
 ECCLIASTICAL ART. *See* Christian art and symbolism.  
 ECCLIASTICAL PLATS AND FRAMES. *See* Plats and frames.  
 ECCLIASTICAL HISTORY. *See* Church history.  
 ECCLIASTICAL POLITY. *See* Church polity.  
 Eckermann, Johann Peter. *Conversations of Goethe with Eckermann and Soret*, tr. by John Oxenford. Rev. ed. 1892. 189a (Bohn's stand. lib.) Bell (Macmillan) \$1 1725/4 K 928  
 Eckstoten, Mrs Fannie (Hardy). *The bird book*. 1901. 18cm Heath 60 cts 1725/2 Ps 939  
 Eclectic educational series.  
 Andrews, L. W. *Manual of the Organization of the United States*.  
 Eclectic school readings.  
 Baldwin, James. *Conquest of the old Northwest and its settlement by Americans*.  
 Baldwin, James. *Discovery of the old Northwest and its settlement by the French*.  
 Baldwin, James. *Fairy stories and fables*.  
 Baldwin, James. *Fifty famous stories retold*.  
 Eggleston, Edward. *Stories of great Americans*.  
 Guerber, H. A. *Story of the Chosen people*.  
 Guerber, H. A. *Story of the English*.  
 Guerber, H. A. *Story of the thirteenth century*.  
 Kroot, M. H. *Two girls in China*.  
 Shaw, E. R. *Big people and little people of other lands*.  
 Emerson, Todd, Mrs M. L. *Total eclipses of the sun* 1900. Lv 823  
*See also* Astronomy, Moon, Sun.  
 Economic disposal of towns' refuse. Goodrich, W. F. Br 626  
 Economic entomology for the farmer and fruit grower. Smith, J. B. Or 538  
 Economic emblems. *See* Emblems.

## DUT

## A.L.A. DICTIONARY CATALOG.

The more recently established county libraries have not given us many examples of general printed catalogues, but Kent has published one or two examples arranged by Dewey, with indexes of authors and of subjects, and other counties have produced sectional catalogues, to some of which reference is made in chapter 21.

Two important subject indexes call for mention here. But they are

not in the present instances to be confused with the ordinary sort of subject index to a classified catalogue, which indexes subjects only, not subjects and books about them, like the Islington index shown below.

The first of these is the *Subject index of the modern works added to the*

## INDEX

Armour	B935	Australia, South	P030
Army, British	B844	— Western	P025
— Territorial	B846	Australian Commonwealth	P020
Art	A601	Austria	S301
Art galleries	A821	Austria-Hungary	S300
Arthropoda	F140	Authenticity (Biblical)	K274
Artistic anatomy	A631	Author catalogues	p. 4
Artists (Biog.)	X008	Authors (Biog.)	X054
Artists' colours	D947	— Collected works	A003
Arts and crafts	A690	— Foreign	p. 26-31
Arts and science	A902	Authorship	M101-2
Arts, Domestic	I	Autobiography	X
— Fine	A601	Autocars	B570
— Graphic and plastic	A600	Autographs	X215
— Recreative	H900	Aylesbury	U750
— Useful	A903	Ayrshire	V345-55
Arundel	U790	Azores	R960
Asbestos	D179		
Asia	P290	Babylonia	O037
Asia Minor	Q122-54	Bacon (Francis)	J335
Asian languages	M250	Bacteria	E210-7
Asparagus	E390	Bacteriology	E217
Assaying	D615-3	Baden	S900-21
Assessments	L387	Badges	X094
Assisi	Q878	Bagpipes	C692
Association football	H779	Bahr-el-Ghazal	O489
Assyria	O031-6	Baking	I930-6
Assyro-Babylonian lang.	M232	Baku	S143
Astrology	C960	Baleaic Islands	R781-4
Astronomers	X024	Balkan States	O400
Astronomy	C800	Ballad operas	C783
— Nautical	B693	Ballads (Music)	C590-6
Astrophysics	C840	— (Poetry)	N115
Asylums	H610-4	Ballets	C789
Atheism	J427	Balloons	D266
Athenian Empire	Q305-9	Balneology	G524
Athens	Q363	Bamboos	E356
Athletics	H701	Banffshire	V160
Athletic sports	H720	Bangor	U236
Atlantic Ocean	D102	Banjo	C638
Atlases (General)	O270	Banking	L950-62
Atmosphere	D201	Banners	X007
Atolls	D091	Banstead	U830
Atomic theory	D706	Bantu language	M205
Atoms	B004	Baptist Churches	K820
Atonement of Christ	K309	Barbary Corsairs	Q321
Attica	Q361	— States	Q320-1
Augustus (Rome)	Q531	Barometers	D236
Aurora Borealis	C928	Barons	X108
Australasia	P010	Barotseland	O600
Australasian literature	M532	Baseball	H756
Australia	P015	Basket-making	J390

## SUBJECT INDEX. ISLINGTON SELECT CATALOGUE.

*library of the British Museum*, the first volumes of which appeared in 1902-1903, covering additions between 1881 and 1900, but which now appears at quinquennial periods, the most recent volume, published in 1933, recording the additions from 1926 to 1930. Needless to say, the arrangement is alphabetical, but there is a good deal of subdivision, both under countries and under more or less

specific subjects. The subjects that are subdivided under countries are :

- Antiquities
- Army
- Colonies
- Constitution and government
- Law (general systems and codes)
- Navy
- Politics
- Population and ethnology
- Social life
- Topography
- Trade and finance

while among the many other subjects capable of local treatment, but given separate headings, may be mentioned:

- Architecture
- Art
- Birds
- Botany
- Education
- Painting
- Railways

The other is the London Library *Subject index*, the first volume of which was published in 1909, and the second, a supplement, in 1923. The headings are, in some cases, more detailed than those in the British Museum index, and an idea of its arrangement may be got from the list of subdivisions under chemistry, listed alongside the corresponding list in the Museum index. The late Henry R. Tedder said of this work that "it is not too much to claim for it the honour of being the best subject-index yet produced in this country, a valuable working tool to all scholars, librarians, and bibliographers."

#### *British Museum*

- Chemistry
- Bibliography
- History
- General works
- Experimental and practical
- Inorganic chemistry
- Organic chemistry
- Analysis
  - General
  - Qualitative
  - Quantitative
- Applied chemistry
- Chemical arithmetic
- Electro-chemistry
- Medical, physiological and biological chemistry
- Physical chemistry

#### *London Library*

- Chemistry (general)
  - Ancient and mediæval chemistry
- Applied chemistry
- Bibliography
- Biographies
- Dictionaries
- History
- Medical and physiological chemistry
- Periodicals and societies

## THE HISTORY OF CATALOGUING CODES

The placing on the Statute Book of the Public Libraries Act of 1850 naturally directed attention to the necessity for the better cataloguing of books. But for signs of interest in the subject as we know it to-day, we must go back to 1839, when the authorities of the British Museum adopted a code of *Rules for the compilation of the catalogue of printed books in the British Museum*, printed in 1841 as the famous ninety-one rules. These rules have formed the basis of most author or main entry codes that have appeared since. Among those associated with this venture in more scientific cataloguing were Anthony Panizzi (1797-1879), principal librarian of the British Museum, and his colleagues Edward Edwards, better remembered as a pioneer of the public library movement in this country, Thomas Watts, J. Winter Jones and John H. Parry.

It was not without some opposition that the rules became established. There was, in fact, nothing less than a Royal Commission appointed in 1847 to enquire into the management of the British Museum, and one of the things discussed was Panizzi's rules, chiefly on the score of the length of the entries proposed, which, it was maintained, delayed the completion of the catalogue. The whole story is very fully told in the chapter on "The battle of the rules" in H. B. Wheatley's *How to catalogue a library*. Much of it now sounds petty and even amusing, especially the story of Mr. J. Payne Collier, secretary of the Royal Commission, who is alleged to have catalogued twenty-five books in an hour, and on which Mr. Winter Jones reported that "These twenty-five titles contain almost every possible error which can be committed in cataloguing books!"

It is difficult to understand the antagonism that confronted these rules, for, as Wheatley concludes his chapter, "We can now see how much we are indebted to them. To their influence we largely owe the education of the librarian in the true art of cataloguing."

A little later, library cataloguing began to receive attention in America. The initiative was taken by the Smithsonian Institution, whose librarian, Charles C. Jewett (1816-1868) published a code of thirty-nine rules in 1852 on the lines of Panizzi's code, under the title. *On the construction of catalogues of libraries, and their publication by means of separate stereotyped titles, with rules and examples*. Besides giving rules for author entries, he included examples and a model subject index.

In the Institution's scheme is to be seen the germ of co-operative cataloguing, for behind it was the idea of making a union catalogue of the libraries of the United States. But this aspect of Jewett's contribution to our subject is reserved for another chapter.

The rules propounded by the British Museum still remained, on the whole, the soundest code of rules for the making of author entries, although the spread of the public library movement created a public

who wanted books about specific subjects just as much as they did by specific authors, if not more. This directed further attention to the question of subject cataloguing. It is not too much, therefore, to regard 1876 as an epoch-making year in the history of cataloguing, for it was the publication of the first edition of Charles Ammi Cutter's (1837-1903) *Rules for a dictionary catalog*.

How early was the recognition of the educational value of libraries in America is suggested by the fact that these rules formed part of a *Special report of the United States Bureau of Education on the history, condition and management of public libraries in the United States of America*.

It is scarcely necessary to say that this was of the greatest importance to cataloguers, being, as it was, the first code of complete cataloguing practice for every kind of entry needed in a dictionary catalogue. The rules are dealt with more fully in other chapters; it only needs to be said here that in this first edition there were 205 of them. Three later editions followed, in 1889, 1891, and in 1904 respectively, by which time the number of the rules had grown to 369. For the dictionary catalogue it is still the standard code of rules, and there is every reason to suppose that it will remain so. It should be made clear that Cutter was not the inventor of the dictionary catalogue in its more elementary forms, and he never claimed to be. In fact, he wrote the history of the dictionary catalogue in a *United States special report*, and traces it back to 1815, as far as America was concerned.

The gradual spread of the library movement was further evidenced at about this time by the establishment of Library Associations, the American Association in 1876, and the British in 1877. Problems of cataloguing, and an endeavour to secure greater uniformity in its practice early engaged their attentions; America had a code in 1878, the full text of which was submitted to the Association's conference in 1883, in which year Great Britain revised its rules at Liverpool, and published them in 1893, together with those of the Bodleian and British Museum Libraries.

The rules used in the library of the University of Cambridge have some interest to us in this connexion. They were originated by Henry Bradshaw, who was the librarian from 1867-1886, and published in 1878. As drawn up by Bradshaw the code consisted of forty-nine rules, but it has grown into one of sixty-four, an edition of which appeared in 1927, though advance copies were in use by the staff in 1925.

There are also the *Rules for the general catalogue of printed books* in the Bodleian library at Oxford, which is a code of fifty-nine rules, first drawn up by the librarian, E. W. B. Nicholson, in 1882, and based on the rules of the Library Association, with some additions made in 1885. A further revision became necessary in 1921, in which year it was decided to commence a new catalogue of printed books published in and after 1920. The new rules were printed in 1923, and in a revised form in 1930. The code is divided in the list of contents of the printed rules into eleven parts: (1) headings, general and personal, (2) initials

and pseudonyms, (3) anonymous, (4) collectaneous and corporate, (5) miscellaneous, (6) title-entries, contents of, (7) title-entries, form of, (8) arrangement in the catalogue, (9) cross-references, (10) works excluded, (11) appendix on transliteration. In the main, it follows the lines laid down in the Anglo-American code, but naturally, there are variations. For instance, English compound names are entered under the second part of the name, persons who have changed their names are entered under "the last well-known name," only editions of the entire Bible being entered under Bible; parts of it are entered under TESTAMENT (Old). TESTAMENT (New), or lesser divisions, as PENTATEUCH, and the names of individual books, and so on.

The section dealing with arrangement in the catalogue is interesting, and is accordingly referred to in chapter II.

An important, but sometimes overlooked, contribution to cataloguing practice was made in 1886 by Professor K. Dziatzko (1842-1903), a German librarian, which an American librarian, K. A. Linderfelt, translated in 1890, and published, with other rules of his own, as *Eclectic card catalog rules: author and title entries. Based on Dziatzko's "Instruction," compared with the rules of the British Museum, Cutter, Dewey, Perkins, and other authorities.* Next to Cutter, this was among the most useful contributions made to the science of cataloguing.

It is more difficult to write the history of card catalogues, because the examples of them lie in their appropriate libraries. Actually it is not quite as modern in its elementary form as is sometimes supposed, for we have seen examples of it in some of the great French libraries dating back to the eighteenth century. The Abbé Rosier, for instance, used the card principle in 1775, when he made a catalogue of the Paris Academy of Science, and it was probably used even earlier than this at the Bibliothèque du Roi, now known as the Bibliothèque Nationale. The library of Trinity College, Dublin, used cards early in the nineteenth century, and it is said that the library of Rochester University (U.S.A.) adopted them about 1845, abandoned them as unsuccessful, but reverted to their use in 1870.

In its more modern form, the card catalogue began to make its appearance in British and American libraries round about 1876, in which year the well-known firm of Library Bureau was established, with Melvil Dewey at its head, but it has been used extensively in this country only since the end of the last century.

The codes referred to, and many others, paved the way for the joint code of rules drawn up by the American and British Library Association, and first published in 1908 under the title *Cataloguing rules: author and title entries.* That this joint effort came to fruition was largely due to the efforts of L. Stanley Jast and Henry Guppy, as far as British librarians were concerned, who, at the Birmingham conference in 1902, read papers on the desirability of revising and reprinting the Association's cataloguing rules. Since 1900 the same question had been engaging the attention of American librarians. With the aid, therefore, of advance copies of the American rules, of the British •



Museum's and the existing British Library Association's codes, the committee appointed at Birmingham presented to the conference at Newcastle-upon-Tyne in 1904 a draft of the proposed revision.

That the joint code actually came about at all was largely due to the late Melvil Dewey, of decimal classification fame, who made the very practical suggestion that the two associations should jointly produce an *Anglo-American code*, and so secure greater uniformity in cataloguing between the English-speaking peoples. The idea found favour with the British committee and with the association as a whole, and it was agreed to warmly by the American Library Association in 1904.

Progress was reported at the British conferences in 1905 and 1906, a final revision of the draft was made in 1907, minor adjustments were afterwards effected, and the code made its appearance in 1908. Those who are interested further in its history, and especially in the reasons that led to the alternative rules, should read an article by John Minto, who did valuable work as the secretary of the British committee, in *The Library Association record* for 1909.

But the end has still not been reached. The cataloguing rules committee was reconstituted shortly before the war began, and the results are to be seen in the United States and in this country. Two criticisms of the code as it first appeared have been made. One was that the rules are too elaborate for application to small libraries, for which Cutter is regarded as being more suitable; the other was that there is still no joint code for subject entries, and that one is badly needed for the large number of libraries still using the dictionary catalogue. For the time being, however, the committee could not concern itself with the second problem.

The printed catalogue reached its height at the end of the nineteenth and the beginning of the twentieth centuries, prior to which time there were few libraries of even small size that did not possess their printed catalogues, sometimes arranged by authors, more often in the dictionary form, and occasionally on a classified plan.

It was a long time, however, before libraries realized the value of what has become known as the "unit" principle in card cataloguing, whereby every other card is a replica of the main entry card, with the insertion of appropriate name or subject headings. The old practice of providing abbreviated entries under all other headings than the author was generally continued, although Jewett had published his views on the matter so many years ago. The development of this and of the schemes for providing printed catalogues are discussed in chapter 22, and need not be repeated here.

In the chapter devoted to comparative cataloguing, detailed reference is made to a few of the more important codes of cataloguing rules, but this seems an appropriate place at which to refer to some of the others. A mere list of those that have been compiled in various countries would fill many pages. Those who have access to Dewey's *Library school rules* (Boston: Library Bureau, 1892), will there find six quarto pages of those launched between 1718 and 1891. Margaret Mann has brought

this list down to date in her *Introduction to cataloging and the classification of books*, and later codes are noted from year to year in *The Year's work in librarianship*.

Among the more important of all these are the following:

### 1. *Comparative:*

1890. Linderfelt, K. A. Electric card catalog rules: author and title entries. Based on Dziatzko's "Instruction" (see page 323).

### 2. *British and joint codes:*

1841. The British Museum code of ninety-one rules, adopted by the Trustees in 1839.  
 1878. Cambridge University. Rules to be observed in forming the alphabetical catalogue of printed books. (A code of 49 rules revised and expanded to one of 61 in 1925 and published in 1927.)  
 1883. Library Association. Cataloguing rules.  
 1883. Oxford. Bodleian Library. Compendious cataloguing rules for the author catalogue.  
 1908. American and British Library Associations. Cataloguing rules: author and title entries.  
 1923. Oxford. Bodleian Library. Rules for author-catalogue of books published in or after 1920.  
 1936. Rules for compiling the catalogues of printed books, maps and music in the British Museum. Revised edition.  
 1941. A.L.A. Catalog rules: author and title entries: prepared by the Catalog Code Revision Committee of the American Library Association, with the collaboration of a Committee of the (British) Library Association. (Preliminary American second edition.)

### 3. *American codes:*

1852. Jewett, C. C. Smithsonian report on the construction of catalogues of libraries . . . and their publication by means of separate, stereotyped titles, with rules and examples.  
 1876. Cutter, C. A. Rules for a printed dictionary catalog. (Three later, revised and enlarged editions appeared in 1889, 1891 and 1904: it was reprinted by the Library Association in 1935.)  
 1883. American Library Association. Condensed rules for an author and title catalog.  
 1884. Perkins, F. B. San Francisco cataloguing for public libraries.  
 1886. American Library Association. Condensed rules for a card catalog.  
 1888. Dewey, Melvil. Rules for author and classed catalogs as used in Columbia College Library.

1889. Dewey, Melvil. Library school card catalog rules; with 52 facsimiles of sample cards for author and classed catalogs.
- 1905 United States. Library of Congress. Catalog division. Supplementary rules on cataloguing. [Since continued on cards.]

#### 4. *French codes:*

1878. L'Instruction générale relative au service des bibliothèques universitaires.
1889. Delisle, Léopold. Instructions élémentaires et techniques pour la mise et le maintien en ordre des livres d'une bibliothèque.
1912. Association des Bibliothécaires Français. Règles et usages observés dans les principales bibliothèques de Paris. . . .
1923. Paris. Bibliothèque Nationale. Usages suivis dans la rédaction du catalogue général des livres imprimés de la Bibliothèque Nationale.
1929. Association des Bibliothécaires Français. Règles générales.

#### 5. *German codes:*

1886. Dziatzko, K. Instruction für die ordnung der titel im alphabetischen zettelkatalog der königl. und Universitätsbibliothek zu Breslau.
1899. Prussia. Instruktionen für die alphabetischen Kataloge der preussischen bibliotheken, vom 1899. Zweite ausgabe, 1908.  
(There is a very fine exposition of this code: Erläuterungen zu den Instruktionen . . . von Dale Sass, Leipzig, 1927.)

#### 6. *Italian codes:*

1931. The Vatican code: Norme per il catalogo degli stampati.

Besides these, there is scarcely a country in Europe that has not given attention to the setting up of some sort of official code of cataloguing practice. Czechoslovakia, Norway, Sweden, Denmark, Russia, Holland, Italy, Austria, Hungary, Switzerland, Belgium, Poland and Spain would all figure in any complete bibliography of cataloguing codes.

### FURTHER READINGS

Beside the sources already indicated, some further valuable information will be found in:

- BISHOP, WILLIAM WARNER. Practical handbook of modern library cataloging. Baltimore, Williams and Wilkins Co., 2nd ed. 1924.  
Ch. 1 is a brief sketch of the history of library cataloguing; chapter 6 includes a list of codes, English, American and foreign.

- EDWARDS, EDWARD. *Memoirs of libraries, including a handbook of library economy*. V. 2 1859. *o.p.*  
Part 2, Book III, deals with classification and catalogues. Contains much sound advice even to modern cataloguers. Invaluable on the historical side.
- FUNNELL, HILDA A. A Sketch of the history of the classified catalogue in the British Isles. (In *Library world*, 1911-12, p. 197-200.)
- HANSON, J. C. M. The Cataloguing situation, 1929: its national and international aspects. (A.L.A. Proceedings of the catalog section, Washington, D.C. Conference, May, 1929.)
- HENDERSON, MRS. ALEXANDER. County library cataloguing. (In *Library world*, 1930-31, p. 117-122.)
- MANN, MARGARET. Introduction to cataloging and the classification of books, 1930. (New ed. 1943.)  
Pp. 149-151 have a good bibliography of cataloguing rules.
- PRIDEAUX, W. R. B. Cataloguing codes and card printing. (In *Library Association record*, 1931, p. 41-51.)  
The first part is a useful summary of codes of many countries.
- QUINN, J. HENRY. *Library Cataloguing*. 1913.  
Ch. 2, short history of modern cataloguing.
- WHEATLEY, HENRY B. *How to catalogue a library*. 1889.  
Ch. 2, on "The Battle of the Rules."
- Catalogers' and Classifiers' yearbook*, 1940, has an interesting article by John L. Lund on "Cataloging and classification in Europe since 1930," and a similar one on "Cataloging in France in recent years," by Jose Meyer.

## PROBLEMS

1. Study the facsimile pages of catalogues, and consider to what extent library cataloguing has improved or deteriorated with the march of time.
2. Write down briefly a sketch of the development of (a) the dictionary, and (b) the classified catalogue.
3. Trace briefly the history of cataloguing codes for the making of author entries.
4. What is the significance of the name of Cutter in the history of subject catalogues?

## CLASSIFICATION AND CATALOGUING

FOR too long there has been a strange divorcement between cataloguing and classification. The two subjects have been studied separately for years, though some attempt to remedy this was made when the Library Association remodelled its examination syllabus into Elementary, Intermediate and Final, by compelling candidates to sit for classification and cataloguing simultaneously. But even then the two subjects were still kept too far apart. The classification tutor was careful not to trespass on the preserves of the tutor in cataloguing to any great extent, and vice versa. Textbooks were written on each of the two subjects, most of them with little or no close relationship to the other, though in 1912 the late James Duff Brown published his *Library classification and cataloguing*, which had a short chapter on classification and cataloguing, and in 1930 the first edition of Margaret Mann's *Introduction to cataloguing and the classification of books* appeared, which recognized to some greater extent the inter-dependence and inter-relationship of the two subjects in a rational and practical manner, as also does Susan G. Akers to a lesser extent, whose *Simple library cataloging* (A.L.A., 1933) commences with a chapter on classification.

It is not until now, when a further revised syllabus is under consideration, that, in the Final examination, the two subjects have been brought together in a single examination sitting. In view of this very sensible development, it seems appropriate to make some slight study of the two subjects together, and as they affect each other.

It will be clear in the minds of readers by this time that classification and cataloguing are two distinct processes, but that they are, nevertheless, so closely intertwined that the second must be regarded as the direct complement of the first. In saying that the second is the complement of the first we do so designedly, for it is the catalogue that is the complement of the classification and not the classification that is the complement of the catalogue; there is nothing that a shelf classification does, but what a catalogue can do equally well, short of facilitating the actual comparative examination of the books themselves. On the other side, there is a good deal that the catalogue can do, that no classification can do at all, which is sufficient justification for sound and adequate cataloguing, if any is needed.

Before trying to show some of these things it may be as well to dispel one misconception. It has been said again and again that a classified catalogue is the key to, and the complement of, the classification, implying, perhaps unintentionally, that no other form of catalogue is, or can be that. This is, of course, quite wrong, as there is not the slightest reason why a dictionary catalogue should not be just as

effective a key and complement as the classified form. Indeed, one can even see a certain amount of logic in having a dictionary catalogue rather than a classified one, in open-access libraries at any rate, as thereby may be combined the advantages of the logical or systematic class order on the shelves with the specific subject order in the catalogue. This, however, is not intended to imply that in itself the dictionary catalogue is necessarily a better form of catalogue than the classified one, a question that has been discussed in chapters 3 and 8, though not conclusively either way, for human nature being what it is, librarians will always have their preferences in this as in other matters of library administration.

Almost the first thing a student of classification learns is that there is something called the physical form of books, which imposes certain limitations on the classifier who has to deal with them, which simply means that a book is a concrete, self-contained unit that in its complete state can be in only one place at a time, and as, obviously, when once it is put into that place it must stay there, the benefit that might be derived from placing it somewhere else is lost.

Brown put his finger on the difference between the two operations when he said: "When a book is classified it must be put only in one place, because it is physically impossible to make a single copy serve as representative of the many aspects which some subjects may present. A classifier makes up his mind what is the dominant subject-matter of the book, and where it is likely to be most required, and places it at that appropriate class. The cataloguer, on the other hand, need not trouble himself as to the chief topic handled, because he deals with entries, not with books, and can classify and index a work under as many headings as he deems necessary. His function is to provide descriptions of books so that they arrange in a definite order and the inquirer is enabled to find the literature of all aspects of a subject assembled at get-at-able places."

It has been suggested, for argument rather than for serious proposition perhaps, that the difficulty could be remedied to some extent by providing duplicate copies of books, or even by breaking up books into their component parts and placing the duplicates or the parts at their appropriate places on the shelves. But what sane librarian would follow either course?

Even if he went to these lengths he would still not have made the classification fill all the possibilities of the catalogue. He would not, for example, be able to show what books his library possessed by specific authors, whether he had a book of this or that title, a set of this or the other series (doubtfully worth while showing anyhow), or others of the things that a catalogue is able to do by its ability to reproduce and duplicate to any desired extent, whether by additional entries in the body of the catalogue or in one of the indexes if it be a classified catalogue. Something can of course be done by mechanical shelf guides and other such aids, but in the end it falls to the catalogue to come to the aid of the classification and carry on from the point at which the

classification has had to leave off by reason of this physical form of books.

It may not be out of place to review here the functions of a catalogue as compared with those of a classification. In summary form these may be said to be:

(1) to show what books the library has by a particular author, using that term in a loose sense to include personal writers, corporate bodies, editors, translators, commentators, illustrators, musical composers, and so on.

(2) to show what subjects are treated in the books contained in the library, and even in parts of books, where any contribution is considered to be of sufficient importance.

(3) to show some measure of collocation of subjects, which will vary according to the kind of catalogue in use, and may be done in part by logical or by alphabetical arrangement of the entries, and in part by cross-references.

(4) to show whether the library has a book with a given title, at any rate in certain circumstances, discussed in chapter 9.

(5) to show by cross-references, related or alternative headings or entries that a reader might otherwise overlook.

(6) to give some sort of a description of each book, by means of imprint, collation, notes, etc., as and when may seem necessary.

Returning to classification, readers of Sayers will recall that in his *Introduction to library classification* he has made it clear that classification takes two forms: "(1) the arrangement of books on the shelves, and (2) the arrangement of entries of books in a catalogue or bibliography. These may be distinguished as (1) *shelf or bibliothecal classification*, and (2) *bibliographical classification*, although this term really includes both species, and *catalogue classification* would be a more precise term for the second of them." He goes on to say what we have said in other words: "A book can go in only one place on the shelves, but catalogue entries can be multiplied to any desirable extent. An additional advantage of classification therefore is that it allows us to analyse a book dealing with several subjects by the placing of an entry under each of those subjects in our catalogue, referring the reader to the shelf-place of the book." This, then, is where the catalogue comes into the picture as the complement of the shelf classification.

Up to a point the task of the classified catalogue-maker is easier than that of his dictionary colleague, for his main subject is determined by the classification schedule. Similarly, if he decides that secondary subject entries are necessary these will likewise be determined by the same means. The difficulty arises when he comes to consider what, if anything, he ought to provide in the way of cross-references, as between technical and economic aspects of subjects, and between the different aspects from which countries are treated in books. The necessity for the reasonable use of these in a classified catalogue is often overlooked, as is the need for adequate subject indexing, a problem that has been discussed to some extent in chapter 16.

Any practising cataloguer could cite dozens of examples from everyday experience to show how all this operates. With two catalogues before us, those of Liverpool and Glasgow, which are dictionary and classified respectively, let us take for example *Life after Death, according to christianity and spiritualism*, edited by Sir James Marchant. The responsible classifiers at both Glasgow and Liverpool are agreed that the objects of classification are best served by placing the book at 237, thereby showing its bearing on the Christian view of the future life. But both are likewise agreed that by virtue of its concrete form a part of the book's value is lost if its classification alone is relied upon. Accordingly, they summon the aid of their respective forms of catalogues to make good the limitations of the classification.

Glasgow does this by making an added entry under 134, while Liverpool brings about a similar result by making the shelf subject entry under Future State and a replica of it under Spiritualism.

Similarly with *Fishing boats and fisher folk on the east coast of Scotland*, by P. F. Anson; which has valuable descriptions of this part of Scotland and equally valuable information about fisheries. It must therefore be classified and shelved under one or other of the two available heads, 914.1 or 639.2, and provided with an additional catalogue entry at the other, though, not so strangely perhaps. Glasgow regards Scotland as the main interest of the book and classifies and shelves it at 914.1, while Liverpool regards the fisheries as the more important and puts it at 639.2.

But it is not necessary to make pilgrimages to Liverpool or Glasgow to find examples of the inadequacy of shelf classification or of single-subject entry in the catalogue if books are to be made capable of being useful to the greatest number of readers: every cataloguer has plenty of examples on his own doorstep. For instance, here are one or two taken from our own *Reader's index*.

*Cruttwell's Role of British strategy* has been classified on the shelves at Military science, with the result that it is in grave danger of being overlooked by the large numbers of people who are interested in the history of the last War unless they use the catalogue and so find the added subject entry. Similarly, students of the development of Japan may overlook Falk's *Togo and the rise of Japanese sea power*, which is shelved with books on Naval science, but has an added entry at 952. A composite book like *Scientific progress*, containing contributions by such authorities as Jeans, Bragg, Haldane and Julian Huxley is shelved at 504, but contains essays on such things as Progress in medical science, Science and its relation to social needs, Progress of physical science, all of which will be utterly lost if there are no analyticals.

In regard to biography, books like Maud Diver's *Honoraria Lawrence*, Dr. Masaryk's *Defender of democracy*, and Lord Parmoor's *Retrospect*, besides their biographic and personal interest, contain valuable and authoritative information on Indian history, the development of Czechoslovakia and modern Parliamentary history respectively, all of which is in grave danger of being overlooked, and is, in fact, entirely lost.



in most libraries, for it is not by any means the practice to make added subject entries for biographies.

The amount of information lost to students through the practice of arranging biographies of individuals in alphabetical order must be immense. Most lives of artists, musicians, actors, kings, statesmen, and soldiers, for instance, contain invaluable information on important and much sought-after subjects, which can only be brought to light by entries under the subjects in the catalogue, or, alternatively, by adopting the Congress method of classifying biographies with the subjects which they most illustrate.

Even in cases where only a single subject entry is considered necessary, it does not follow that the term indicated in the classification schedules as belonging to a certain symbol, and which fixes the place of a book on the shelves, necessarily determines the subject heading to be used in a dictionary catalogue, even after allowing for a choice between the scientific terminology of the classification and the more popular terms employed in most public library catalogues. Very often the two will coincide, but the cataloguer should not take it for granted that it must be so. A few examples from the Liverpool dictionary catalogue will demonstrate this.

*The groundwork of modern geography*, by Wilmore, is classified at 551.4 (Surface features of the earth), but in the catalogue it figures under GEOGRAPHY, *General*, among eighteen other books bearing the 910 symbol, or some section of it. It does not figure under Geology or GEOGRAPHY, PHYSICAL, at all.

*Vampires of the China coast*, by Bok, is classified at D51 (an adaptation of 915.1), but it figures in the catalogue under PIRATES, and not under CHINA.

*An Outline of the practice of preventive medicine*, by Newman, is classified at 614 (Public health), but is entered in the catalogue under MEDICINE, *General*.

*Democracy in search of a religion*, by Carpenter, is classified at 335.7 (Christian Socialism), but is catalogued under Democracy, with ten other books bearing the class number 321.8, and under Christianity and Sociology.

It may, of course, be argued that either the classifications or the subject headings are wrong, but that does not concern the particular point at issue here. In the mind of the cataloguer there was clearly an idea that the class number and the most appropriate heading were not in these cases synonymous.

Margaret Mann has made this point in section 1 of chapter ix of her book. She begins by making it clear that the dictionary catalogue supplements the classification of the books on the shelves. She cites the case of Furniture, all of which Dewey lumps together at 749,<sup>1</sup> but the dictionary cataloguer will not transfer that term to his dictionary catalogue except for application to books of quite a general nature:

<sup>1</sup> In fairness to Dewey it ought to be pointed out that this number is for artistic furniture only.

those on chairs, tables, etc., will be entered under those terms, as being the most specific heads available. But perhaps she should be quoted here as she says precisely what the author has it in mind to say himself, but he could not put it more clearly: "After the classifier has determined the place the book shall take on the shelves—that is, determined its true subject value—that same subject can *often* be translated into the term or phrase which will bring it into a like place in the dictionary catalog."

The word "often" has been italicized by ourselves, for she goes on to say that "A pitfall must be called to the attention of the student who attempts this translation. It is not a purely mechanical process, because . . . the classification scheme takes no account of the alphabetical dictionary catalog. The two systems, cataloging and classification, have very different features. The terms interpreting the symbols in the classification scheme cannot be accepted as the *headings* for the subject cards in the dictionary catalog. The problem of entering under subject in the catalog is an entirely different one from that of classifying the book, and the student must not look upon the classification scheme as a source of *terms*: it only furnishes symbols. . . . In the Decimal classification schedule a book with the symbol 727.1 is called *Schools*, a term applied to the subject of school buildings in the class *Architecture*. The cataloger must take quite a different term to express the same subject. If the term *Schools* is used in the dictionary catalog for such books, it may mean anything from kindergarten to college or from the question of attendance to a description of the schools of a particular city: there is nothing to limit it to buildings. The catalog must show a more definite term, such as *Schoolhouses*."

An article in the *Library Assistant* (v. 29, 1930, p. 289-292) by F. E. Cronshaw, entitled *Bulletins and the barrier*, demonstrates how difficult the classifier's lot must always be as compared with that of the cataloguer. He shows, for example, how Sir Norman Angell's *This have and have-not business* has been placed at six varying Dewey numbers in as many library bulletins, some of them differing very widely, and how Laski's *Rise of European liberalism* results in the same number of variations.

Anyone who has tried to classify dogmatically the books set in the practical part of the Library Association's examination will have experienced precisely the same difficulty. There are usually two, and sometimes three or more available places, all equally good and almost equally correct. But the classifier must choose one only, with the result that the value of the alternatives is lost completely unless they are shown in the catalogue by means of added entries, and this is not always practicable as we have said before.

All these examples will suffice, then, to show how important it is that the classifier should place his books carefully, where the majority of readers are likely to look for them, because, while it is true that the catalogue can make good the limitations of the classification, too many readers, alas, do not bother to use it, nor indeed do they realize that

there is any difference between the catalogue and the shelf classification. And we cannot blame them for not knowing; it isn't their job. But even some library assistants do not recognize the difference between the two. I have been told more than once that the shelf register and the subject catalogue were identical.

Shelf classification has brought with it many obvious advantages to librarians and readers alike, especially when it is practised in connexion with unrestricted access to the books. But it is one of the anomalies of life that no measure for greater progress comes about but it must need bring with it certain pains and penalties. And so shelf classification has, in many cases, led to a neglect of the catalogue on the part of readers and librarians alike. In the days before shelf classification and open-access the catalogue was *indeed* the key to a library, as it still is if it is well constructed. But the short cut commends itself more than anything else to us to-day, with the result that, as far as libraries are concerned, a lot of valuable potential information on many subjects must be lost because people will not use the catalogue, the only complete guide to a library's resources.

We have dealt with the question of analyticals in chapter 9, and it is only necessary to say now that here is another important case in which the catalogue carries on the work of the classification. There is, too, the case of Biography, to which some reference has also been made.

A good deal has been said about the collocation of subjects and the respective merits of the dictionary and the classified forms of catalogue in bringing it about to a lesser or a greater extent. A considerable amount of it is undoubtedly done by means of the shelf classification, but libraries that use a dictionary catalogue can bring about still further examples of it. In the Liverpool catalogue, for instance, we have aspects of Italy that on the shelves are spread over six classes, and under Shipping we have aspects that are spread over four classes on the shelves. This is, of course, brought about by a scheme of subdivisions under country or subject.

It would be unwise to dogmatize by saying that classification is more important than cataloguing or that the reverse is true. In a sense classification is probably more important than cataloguing, especially in open-access libraries, where people are tempted not to use the catalogue, because it is so easy to put a book where it may be utterly lost to many people who would find it useful if only it was where they thought it should be, whereas in the catalogue there is at least a chance of lessening the likelihood of this happening by making one or more added entries.

But really cataloguing is just as important, partly because it can do so very much more than the classification by reason of its flexibility, and partly because the catalogue entry is there always while the book may be off the shelves for one of a variety of reasons: it may be out, it may be in the reserve, it may be on display, it may be out of its correct place, and so on.

## PROBLEMS

1. What are the functions of a classification and of a catalogue respectively? Show by example how they differ.
2. How can the catalogue supplement the collocation of subjects that is effected on the shelves by means of classification?
3. What questions can the shelf classification answer at once which a dictionary catalogue can only answer partially without a considerable amount of reference, and *vice versa*?

## CHAPTER TWENTY-SEVEN

### A.L.A. CATALOG RULES

(Formerly known generally as the Anglo-American Code)

Those who have read the second edition of this book will find by comparison that this particular chapter dealt with the possible revision of, and extensions to, the original Anglo-American code. There is no longer need to speculate, however, as not even a great war has prevented its appearance in an American edition in 1941. Unfortunately this same war has made it impossible to import many copies of it, with the result that it is almost unknown in this country, which may perhaps be fortunate for war-time examinees who study under great difficulties, but which is equally unfortunate for practising cataloguers in particular, and for librarianship in general.

In physical form and size it is quite different from its familiar original. Its title-page reads: *A.L.A. Catalog rules, author and title entries; prepared by the Catalog Code Revision Committee of the American Library Association, with the collaboration of a committee of the (British) Library Association. Preliminary American second edition. 1941.* The "preliminary . . . edition" is explained in a publisher's note, which reads: "Concerning the rules here proposed there has been considerable disagreement as between some catalogers and some administrators. The latter are inclined to believe that there is too much elaboration and that the expense involved in following these rules in many cases will be unjustified. A special committee of administrators and catalogers has been appointed to consider this view and has been asked to report its conclusions as soon as possible. On the basis of these conclusions it is expected that a definitive edition will be issued superseding this preliminary edition." It will be interesting to see what the definitive edition turns out to be, and as a member of the British Committee it may be permissible to say how deeply we regret that it was not possible for us to collaborate to the end. But we put in a lot of work under the chairmanship of J. D. Stewart and the secretaryship of H. W. Acomb, and it is generous of our American colleagues to acknowledge it.

The original code numbered 174 rules: the present one has 324, besides more appendixes, to which reference is made later. It is divided into two parts: (1) Entry and Heading; (2) Description of Book (something quite new). The sections are: *Pt. 1. Entry and Heading:* Author entry: Personal authors, Corporate authors, Geographic headings, Title entry, Series entry and Analytical entry, Added entries and References. *Pt. 2. Description of Book:* Transcription of title, Imprint, Collation, Notes and Contents.

The appendixes cover: Abbreviations; Punctuation. Modified vowels. Accents, Figures; Capitalization; Transliteration; Authority card; Incunabula; Maps and Atlases; Music.

The preface tells us that the rules here presented are an expansion and revision of the 1908 edition. It makes clear that since then there has been progress in the standardization of catalogues, furthered as far as America goes, by increasing use of the Library of Congress cards. In 1930 the A.L.A. Committee on Cataloging and Classification suggested a revised code, and in 1932 a sub-committee was made an independent committee of the Association "to make necessary revisions in the A.L.A. Catalog rules, with authority to co-operate with the Library Association of Great Britain and with such other national library associations as it might think appropriate."

It very soon became apparent that there was some dissatisfaction with the old code, not so much on the ground of what it included as on what it omitted. The basic rules were regarded as generally satisfactory, but it was thought that they were not meeting the needs of the cataloguer in the large, scholarly or specialized libraries. Even so, the policy of the original has been largely followed, "restricting the rules primarily to those dealing with choice of main entry and details of descriptive cataloging. Subject entries are mentioned only in exceptional cases where they bear an important relationship to the choice of main entry, or where there would be a question of choice between a subject entry and some other form of secondary entry."

On the matter of arrangement, those rules in the first part of the new code settle the *position* which the entry for a particular book will take in the catalogue, on which it is desirable that there shall be substantial agreement in libraries. The rules in the second part, however, deal with details on which practice might vary to a greater extent, but it is admitted that the extent to which any library will follow the rules in all their detail must be decided by the individual library.

The common criticism of the original code in this country has been that it is too elaborate for use as it stands in ordinary public libraries, a criticism due in part perhaps to the low value that is commonly attached to cataloguing in this country, a fact that McColvin has drawn attention to in his recent report. That same criticism will, I feel sure, be levelled with perhaps more reason against the present rules, and it should therefore be made clear that the Committee was very alive to the fact that small libraries did not need such an elaborate code, and accordingly the question of a simplified code has received consideration, and will be considered further when this more elaborate one has been tried out. That there is urgent need for such a code in this country was expressed time and again by the British committee, but it was agreed that it would be better to do what has in fact been done, concentrate on one thing at a time. Whatever may be its value to British cataloguers in their everyday work, there can be no doubt whatever about its value as a cataloguer's reference tool of the first importance, and as a picture of everything the word cataloguing implies.

It is difficult to know how or what to write further about the revised code while it is still so comparatively unknown in this country. Perhaps the most useful thing we can do is to enumerate its rules, with

such brief annotations as seem to be necessary. It will be noticed that the order of the original has been disturbed in places. In certain cases where there is a corresponding similar rule in the 1908 code, its number has been included in curves, as: (48).

## PART 1. (ENTRY AND HEADING)

### *Author Entry:*

1. General rule (1).
2. Joint Authors (2).

The essential difference is that all the authors' names are to be included in the title "unless the number is so great as to make the title cumbersome."

3. Composite Works.

A useful new rule for an increasingly popular form of authorship.

4. Debates, Conversations.
5. Correspondence, Letters.

A long rule in six sections covering the many forms that published letters may take, as: those between two or more persons, collected letters of one writer, those wholly addressed to one person, and so on.

6. Table Talk (20).
7. Interviews (20).
8. Narratives.
9. Mediumistic Writings.
10. Collections (126).

A considerable amplification of the original.

11. Dissertations (3).
12. Program Dissertations.
13. Habilitationsschrift, rede, etc.
14. Works of Art (4-5).

Includes drawings, engravings, paintings, sculptures, photographs, etc.

15. Architectural Drawings and Plans (7).
16. Heraldic Visitations (11).
17. Inscriptions (129).
18. Manuscripts (22).
19. Calendars of Manuscripts.
20. Continuations (Supplements) (14).
21. Sequels.

A useful new rule: "Catalog a sequel as an independent work, giving in a note the title of the work which precedes it unless this information is shown in the title of the sequel." If by a different author, make an added entry under the author of the work which it continues, followed by a brief title.

22. Excerpts, Chrestomathies (18).
23. Translations (21).

24. Revisions (19).
25. Abridgments, Epitomes, Outlines (17).
26. Adaptations, Paraphrases.
27. Dramatizations.

Enters dramatizations based on a novel, legend, poem or other literary form under the playwright, with added entry under the author and title upon which the dramatization is based.

28. Parodies, Imitations.
29. Commentaries (13).
30. Scholia.
31. Concordances (16).
32. Indexes (15).

### *Personal Authors:*

Mainly concerned with that section of the old code known as "Personal Authors: under what part or form of name."

33. General Rule (23).
34. Modern Authors.
35. Compound Surnames (25).
36. Surnames with Prefixes (26).
37. Form of Forenames (27).
38. Unused Forenames (28).
39. Forenames with Variants (29).
40. Compound Forenames (30).
41. Titles, Designations, etc., included in heading (35).
42. Titles, Designations, etc., omitted in heading.

A useful simple rule, though not everyone will agree with all the omissions, such as "minor ecclesiastical titles" or "military and naval titles."

43. Epithets, etc., added when forename becomes entry word (36).
44. Dates and Designations (37).
45. Saints (48).
46. Popes (45).
47. Patriarchs.
48. Cardinals.
49. Ecclesiastical Princes.
50. Bishops and Archbishops (34).
51. Names of Persons in Religious Orders.
52. Bible Characters (47).
53. Sovereigns, Rulers (46).
54. Princes of the Blood (32).
55. Noblemen (33).
56. Pseudonymous Authors (38).

While adhering to the original method of entry under real name if known, makes concessions in regard to pseudonyms "fixed in literary history (including current criticism)."



57. Writers known under Sobriquets, Nicknames, etc. (39).
58. Writers who have changed their Names (40, 42).

Enters under "the adopted name," *i.e.* the latest, unless the original is decidedly better known.

59. Married Women (41).

Elaborates the original rule, but still allows a certain amount of discretion: "Enter . . . under her latest name unless . . ." If she continues to write under her maiden name after marriage, entry is made under her maiden name. Enters a woman who remarries but continues to write or to be best known under her former husband's name, under that husband's name. Also makes provision for a divorced woman, entering under her maiden name when she resumes it.

60. Ancient Greek Writers (49).
61. Byzantine Writers (50).
62. Classical Latin Writers (51).

Enters "under the name by which they are best known and most frequently cited in standard classical dictionaries."

63. Medieval Writers.

A new rule which enters medieval writers "under the given name, favoring the Latin form in case of doubt for names prior to 1400."

64. Medieval, Renaissance and Reformation Writers with Classicized Names (43).
65. Post-Reformation and Modern Writers with Classicized Names (44).
66. Arabic Names (52).
67. Hebrew Names (53).
68. Chinese Names.
69. Japanese Names.

Chinese are entered under the family name "separated from the given names by a comma." Japanese are entered under the surname "followed by the forename."

70. Indic Names.

### *Corporate Bodies as Authors:*

#### *(a) Government Publications.*

There is an interesting addition to the specification which helps to clarify matters: "Certain classes of institutions and other bodies, created, maintained, controlled or owned by governments are, however, to be treated according to the rules governing these bodies as authors." Examples are: colleges, universities, schools, libraries, museums, galleries, asylums, prisons, etc.

It will be seen, too, that the scope of this section of corporate authorship has been very considerably extended.

71. General Rule (58).
72. Bureaus of Offices subordinate to a Department (59).

## 73. Official Gazettes.

A new rule entering official gazettes directly under the government without subdivision.

## 74. Periodicals issued by Government Departments.

Another new rule, which enters "periodicals issued by government departments under their titles if they contain a considerable number of literary, scientific, or technical articles, and have a distinctive title."

## 75. Reports by an Official.

## 76. Reports not by an Official (60).

## 77. Collections or Series of Reports (61).

## 78. Sovereigns, Presidents, Governors, etc.

## 79. Armies, Navies, etc.

## 80. Military Organizations (U.S.).

## 81. Embassies, Legations, Consulates, etc.

## 82. Delegations, Delegate, Delegates.

## 83. Commissions to Expositions, Exhibitions, etc.

## 84. Legislative Bodies.

## 85. Laws, Ancient and Medieval.

## 86. Laws, Modern (62-63).

## 87. Constitutions (68).

## 88. Constitutional Conventions (69).

## 89. Charters (70).

## 90. Treaties (71).

## 91. Courts (includes Digests of Reports) (65).

## 92. Pleas and Briefs.

## 93. Civil Actions (132).

## 94. Contested Elections.

## 95. Crown, State and Criminal Trials (133).

## 96. Impeachment Trials.

## 97. Courts-Martial and Courts of Inquiry.

## 98. Admiralty Proceedings (134).

## 99. Collected Reports of Trials (135).

## 100. Joint Boards, Commissions, etc.

## 101. Special Local Government Districts.

## 102. Companies, etc.

Only relates to those owned by governments, which are entered under their name, as British Broadcasting Corporation.

(b) *Societies.*

Besides amplified specifications, there are useful definitions of what is meant by a Society, and later on of what is meant by an Institution, on both of which there has always been justifiable confusion. "A society is an organization of persons associated together for the promotion of common purposes or objects such as research, business, recreation, etc. An academy is a learned society devoted to the cultivation and promotion of literature, of arts and sciences, or of some particular art or science." Institutions, on the other hand, "are entities whose functions require a plant with buildings, apparatus,

etc., as distinguished from bodies, organized groups of persons such as societies, associations, etc., whose duties may be performed equally well in one place or another. The necessity of having a permanent material equipment tends to identify the institution with a locality."

103. General Rule (72).

104. Change of Name.

Enter under the latest form.

105. Societies with Identical Names.

To be distinguished by dates in the heading.

106. Omission of City in Heading.

107. Name of Country, State, etc., added for Identification.

108. American State Historical and Agricultural Societies.

109. Adjectives denoting Royal Privilege (78).

110. Names beginning with a Title of Honor, Distinction, or Address.

111. Names beginning with a Numeral.

112. Names made up of Initial Letters or Syllables of the Actual Name.

113. Names Containing Initials.

114. Initial Article in Heading.

115. Corporate Names practically Unknown.

116. Incorporated Societies.

117. Federated Societies (79).

118. Affiliated Societies.

119. Denominational Societies with Local Units.

120. Church Auxiliary Societies.

121. College or University Societies (76).

122. Alumni Organizations (75).

123. University and Union League Clubs.

124. Volunteer Fire Companies and Associations.

125. Mercantile Library Associations.

126. Gilds (77).

127. Political Parties (81).

128. International Societies (73).

129. Churches not Organized within National Bounds.

Such as: Moravian, Armenian, Orthodox Eastern, Catholic.

130. Catholic and Eastern Churches.

131. Local Ecclesiastical Units.

132. Orthodox Eastern Church.

133. Lesser Eastern Churches.

134. Eastern Churches in Communion with Rome.

135. Liturgies.

A very long rule, with several exceptions.

136. Canon Law (including Papal Bulls (12)).

137. Councils and Synods.

138. Special Rules for the Catholic Church.

Concerned with sub-headings.

- 139. Concordats.
- 140. Indulgences.
- 141. Modern Protestant Denominations.

Under the latest corporate name.

- 142. State or National Churches.
- 143. Denominational Bodies Congregational in Polity. Unitarians, Baptists, Congregationalists.
- 144. Legislative and Administrative Departments and Organizations.
- 145. Local Administrative Units.
- 146. Creeds, Hymnals, and Service Books.
- 147. Local Ecclesiastical Councils.
- 148. Religious Orders.
- 149. Orders of Knighthood (74).

(c) *Institutions (Establishments)*.

Note the definition quoted under Societies (*q.v.*).

- 150. General Rule (82).

Then come the familiar and in some ways to be regretted "exceptions and special rules."

- 151. Names beginning with a Proper Noun or Proper Adjective (83).
- 152. Institutions called Imperial, Royal, National, etc. (93).
- 153. Universities whose Corporate Names are Practically Unknown.

Enter under place, followed by "the simple form of name in current use."

- 154. State and Provincial Institutions (U.S. and Canada) (91).
- 155. Agricultural Experiment Stations (92).
- 156. Botanical and Zoological Gardens (95).
- 157. Parks.
- 158. Institutions forming an Integral Part of a Larger Organization.

Includes colleges of universities, professional schools, libraries, museums, etc.

- 159. Public Schools (86).
- 160. Private and Endowed Schools (87).
- 161. Indian Schools (U.S.) (88).
- 162. Private Collections (89).
- 163. Churches.

Has a useful footnote definition: "A local establishment for the public observance of Christian worship. It covers (a) the edifice . . . , (b) the organization functioning as the establishment, whether called church, parish, society, congregation, or other name . . . , (c) the geographical territory to which the activities of the establishment are limited, usually denominated parish."

- 164. Churches in the Open Country.
- 165. Church vs. Parish, Society, etc.
- 166. Sub-idiary Church Institutions.
- 167. Monasteries, Abbeys, Convents, etc. (97).
- 168. Shrines, Images, etc. (Religious).

- 169. Temples.
- 170. Mosques.
- 171. Cemeteries.
- 172. Institutions Located in Suburbs Later Absorbed in a Metropolitan Area.

*(d) Miscellaneous Bodies Not Included in the Specifications for Societies and Institutions.*

- 173. Diplomatic Congresses.
- 174. International Meetings (101).
- 175. Congresses of Groups of States having Similar Language or Culture.
- 176. National Congresses.
- 177. Regional, State, and Local Conventions, Conferences, Institutes, etc. (80, 81, 105).
- 178. Exhibitions, etc. (102).
- 179. Exhibitions held by Societies or other Bodies (103).
- 180. Pre-Congress or Pre-Exhibition Publications.
- 181. Festivals.
- 182. Committees and Meetings of Citizens (106).
- 183. Classes of Citizens (107).
- 184. Joint Committees.
- 185. Boards, Trustees, etc. (108).
- 186. Foundations, Endowments, Funds (110).
- 187. Firms. Business Corporations, etc.
- 188. Banks.
- 189. Chambers of Commerce, Boards of Trade, Stock, Produce, and other Exchanges.
- 190. Exploring Expeditions (111).
- 191. Ships' Logs.

*Geographic Headings:*

- 192. Language of Heading (130).
- 193. Cities and Towns.
- 194. Counties.
- 195. States, Provinces, etc.
- 196. Political Division in Heading.
- 197. Two or More Places of the Same Name.
- 198. Names of German Health Resorts beginning with Bad.

*Title Entry:*

Divided into sections: (a) Anonymous Works (General);  
(b) Anonymous Classics; (c) Periodicals, Encyclopedias.

*(a) Anonymous Works (General).*

- 199. General Rule (112).
- 200. Spurious and Doubtful Works.
- 201. Pseudo-Authorship.

*(b) Anonymous Classics.*

According to the definition "an anonymous classic is a work of unknown or doubtful authorship, commonly designated by title."

202. The Complete Classic.

203. Parts of Composite Classics.

204. Cycles.

205. Criticisms of Anonymous Classics.

"Enter criticisms . . . under the author of the criticism. Make subject entry under the specific uniform heading for the whole or part, as the case may be."

206. Alternative Rule for Popular and School Libraries.

A useful innovation, of which we should like to see more.

207. Annals, Chronicles, and Similar Records (chiefly medieval).

208. Bible (119).

209. Jewish Sacred Literature

210. Buddhist Scriptures.

211. Hindu Scriptures.

212. Koran.

*(c) Periodicals, Encyclopedias.*

213. Newspapers (124).

214. Periodicals (121).

215. Almanacs, Year-Books, etc. (123).

216. Directories (125).

217. Telephone Directories.

If issued by a telephone company enter under the company, but if issued by a compiler or publisher other than a telephone company under title "if published serially. If it is non-serial, enter under compiler if prominently mentioned on the title-page, otherwise, enter under title."

218. Encyclopedias, Dictionaries (127).

*Series Entry:*

It is strange to find how much importance is still attached to the series entry. The four rules occupy fifteen pages.

219. Series Entry (128).

220. Analytical Entry (170).

Occurs here because "works or collections" are regarded as series.

221. Works Published Independently but Subsequently Bound Together.

222. Works Issued Together without Collective Title.

*Added Entries. References*

223. Added Entries.

224. References (171).

The two rules together make it clear in what circumstances an added entry or a reference should be made.

## PART 2 (DESCRIPTION OF BOOK)

*Transcription of Title:*

- 225. General Rule (136).
- 226. Omissions from the Title.
- 227. Additions to the Title.
- 228. Errors in the Title (138).
- 229. Title of Rare Books (137).
- 230. Language of the Book (140).
- 231. Transliteration and Translation of Titles (141).
- 232. Titles of Works in More than One Volume (142).
- 233. Same Work Published under Different Titles (143).
- 234. Books with Several Title-Pages (144).
- 235. Title-Pages and Text in Two or More Languages.
- 236. One Title-Page with Titles in Two Languages.
- 237. Reprints with Reproduction of Original Title-Page (146).
- 238. Title-Page Wanting (147).
- 239. Edition (148).
- 240. Different Editions in the Same Set (149).

*Imprint:*

A note at the head says: "The imprint has three functions:  
 (1) to aid in the bibliographical identification of a book;  
 (2) to indicate the source from which it may be procured;  
 (3) to date the subject matter."

- 241. Language of the Imprint.
- 242. Place (150-151).
- 243. Publisher, Bookseller, Printer.  
 Occupies 5½ pages.
- 244. Two or More Places, One Publisher.
- 245. One Place, Two or More Publishers.
- 246. Two or More Places and Publishers.
- 247. Variation of Imprint in Works of More than One Volume.
- 248. Initialisms in Imprint.

Cites the example of PEP. "At head of title: PEP (Political and Economic Planning), give: London, PEP."

- 249. Author, Compiler, etc., as Publisher.
- 250. Imprint Incomplete or Lacking on Title-Page.
- 251. Imprint on Title-Page not the Actual Imprint.
- 252. Privately Printed Books.
- 253. Early Imprints.
- 254. Dissertations, Academic.
- 255. Offprints.
- 256. Public Documents.

"For British documents where His Majesty's Stationery Office appears in the imprint as publisher, disregard the name of the printer."

- 257. Serial Publications.
- 258. Typographical Errors in Imprint.
- 259. Imprint of Another Publisher on Label.  
"Give the original imprint if it can be deciphered, and give the imprint on the label in a note."
- 260. Date.
- 261. Works of More than One Volume.
- 262. Irregularly Dated Volumes.
- 263. Date of Issue Different from Imprint Date.
- 264. Error in Imprint Date.
- 265. Dates Other than Those of the Christian Era (155).
- 266. Chronograms.
- 267. Date Wanting (156).

*Collation:*

- 268. General Rule (158).
- 269. Paging (159).
- 270. Numbered Pages.
- 271. Unpaged Matter, Preliminary.
- 272. Unpaged Matter, Intermediate.
- 273. Unpaged Matter at End of Book.
- 274. Advertising Matter.
- 275. Numbered Leaves.
- 276. Pages Designated by Letters, Asterisks, etc., or combinations of these with numbers.
- 277. Alternate Pages Blank.
- 278. Folded Leaves.
- 279. Double Leaves.
- 280. Cover-Title.
- 281. Separates.
- 282. Continuous Paging.
- 283. Facsimiles, Type.
- 284. Facsimiles, Photomechanical.
- 285. Facsimiles, Photostat.
- 286. Duplicate Paging.
- 287. Two-Way Paging.
- 288. Inverted Pages.
- 289. Various Pgings.
- 290. Unpaged Books.
- 291. Loose-Leaf Volumes.  
Omit where pages may be added later "in continuation or substitution."
- 292. Columns.
- 293. Errors in Paging.
- 294. Imperfect Copies (163).
- 295. Volumes.
- 296. Parts.



297. Numbers.
298. Pamphlets.
299. Pieces.
300. Folded Books.
301. Folder.
302. Sheet, Broadside, Table, etc.
303. Illustrative Matter.
304. Illustrations in the Text.
305. Frontispiece.
306. Colored Illustrations.
307. Folded Leaves.
308. Double Plates.
309. Title on Two Leaves.
310. Mounted Illustrations.
311. Number of Plates.
312. Number of Illustrations.
313. Illustrations with Little or no Text.
314. Group Portraits.
315. Tables, Forms, etc.
316. Music (as Illustration).
317. Illustrative Matter Unattached.
318. Illustrated Title-Page.
319. Illustrations on Lining-Papers.
320. Cover Illustrations.
321. Typographical Ornamentation.
322. Size.

*Notes. Contents:*

323. Notes (168).
324. Contents (167).

*Appendixes:*

- I. Abbreviations.
- II. Punctuation (173). Modified Vowels (131). Accents. Figures (4 rules).
- III. Capitalization.

First: six general principles governing: Proper Names; Words Derived from Proper Names; Common Nouns; First Words of Sentences, Titles, etc.; Appendix, Index, etc.; Lower Case instead of Capitals.

Second: forty-one "Special Rules" governing: Bible and Other Sacred Books; Buildings; By-Names, Epithets; College Classes; Creeds and Confessions; Days, Months, Seasons; Degrees, Honorary Titles; Deity; Devil; Documents; Eras; Explanatory Words in Heading; Fanciful Names; Fathers of the Church; Geographic Names; German Indeclinable Adjectives; Government Bodies; Holidays; Imprints; Incorporation, Terms Indicating; Initials Used for Names; Languages, Names of; Members of Groups (Poli-

tical, Religious, Fraternal, etc.): Movements, Political, Social, etc.; Noted Events, Periods, and Régimes; Numbers, Ordinal; Numerals, Roman; Peoples, Races, Nationalities; Periodicals; Personifications; Political Alliances; Prefixes; Religion; Names in: Scientific Names—Astronomy; Scientific Names—Botany and Zoology; Scientific Names—Geology; Series Note; Societies, Institutions, etc.; Streets, etc.; Title Entry; Titles of Honor, Distinction, and Address.

### *Transliteration.*

New Russian Orthography: Slavic; Modern Greek; Semitic.

### *Authority Card:*

"Make an authority card for each heading established, giving the heading exactly as it is to appear in the catalog." "For corporate headings, make a history card to contain whenever obtainable, the date of founding, date of incorporation, changes of name, and affiliation or union with other bodies."

### *Simplified Rules for Incunabula.*

"The catalog cards for incunabula should be concise and sufficient to identify book and edition, but a wealth of minute detail, long collations and the like, should be rigidly avoided, and reserved for a supplementary sheet catalog, which it will be possible to use . . . in close proximity to the book under investigation."

1. Entry Heading.
2. Title.
3. Imprint.
4. Collation.
5. Illustrations.
6. Size (format).
7. Notes.
8. Bibliographical References.
9. Description of the Copy in Hand.
10. Added Entries.

### *Maps and Atlases:*

- 1 Heading.

"Enter maps under the person or corporate body responsible for them: cartographer, publisher, government bureau, society or institution."

2. Title and Imprint.
3. Collation.
4. Scale.
5. Insets.
6. Added Entries.
7. [Number Seven Has Been Skipped.]
8. Atlases.

*Music: Entry and Heading:*

A very welcome amplification of the bare rules contained in the original edition.

*A. General Rules.*

1. Main Entry.
2. Anonymous Compositions.
3. Traditional Melodies.
4. Two or More Composers in Collaboration
5. Collections.
6. Editors, Transcribers, etc.
7. Title.

*B. Compositions in Which the Work of the Original Composer Has Been Changed, Extended or Used in a New Context.*

8. Arrangements.
9. Transcription.
10. Paraphrase.
11. Fantasia, Caprice, Rhapsody or similar work.
12. Variations.
13. Cadenzas.
14. Medleys, Potpourris, Quodlibets.

*C. Vocal Music.*

Opens with a useful list of definitions of the following: a song, folk-songs, opera, oratorio, cantata, libretto, incidental music, a pasticcio (or pastiche), liturgical music, mass, motet, anthem.

15. Songs.
16. Sets of Songs.
17. Songs: Words by One Author, Various Composers.
- 17a. An alternative to the Above.
- 18 Folk-Songs or Traditional Melodies.
- 18a. An alternative to the Above.
19. Collections of Songs.
20. Operas, Oratorios, Cantatas.
21. Librettos.
- 21a. An alternative to the Above.
22. Incidental Music.
23. Pasticci.
24. Liturgical Music.
25. Masses and Requiems.
26. Motets, Anthems, etc.
27. Hymnals.

*D. Music to be Performed in Connection with Dancing or Dramatic Action (Ballets, Pantomimes, Masques, and Incidental Music).*

Opens with a further useful list of definitions of a ballet, a pantomime, and a masque.

28. Ballets, Pantomimes, etc.
29. Scenario, Choreography.
30. Masques.

E. *Thematic Catalogues.*

31. Thematic Catalogues.

*Comparative Table of Rules:*

Gives in tabulated form the corresponding rules in the original code and the present one, and in certain cases in Harriet W. Pierson's "Guide to the cataloguing of serial publications of societies and institutions."

The cataloguing student who has ploughed through the foregoing list of rules will no doubt have ended up with very mixed feelings, uppermost of which will probably be one of hopelessness of ever becoming a proficient cataloguer, or of even passing an examination, which are not necessarily synonymous achievements. To all such it may help to repeat what has been already said to the effect that this Code, even more so than its predecessor, is primarily for use in much larger libraries than most of us are ever likely to be associated with, and in which problems must present themselves that can never arise in ordinary public library cataloguing.

But there are two sides to this as to every other picture. It does give us an insight into what is really involved in the cataloguing of a great library, and if it inculcates into we lesser fry a greater sense of the importance of cataloguing in its many ramifications, the perusal of these rules will not perhaps have been altogether in vain.

## CATALOGUING PERSONNEL AND ORGANIZATION

WHATEVER indirect purpose this book may have had, its ultimate aim has been to emphasize the importance of cataloguing in the scheme of library economy, and it should not be necessary to do more at this stage than reiterate that the cataloguing of a library's books, and the auxiliaries that go with it, are among the most urgent, and at the same time, often the least recognized, pieces of staff work that exist.

Readers, and even members of libraries' committees, have not the faintest conception of the amount of work that has to be done before a book gets on to the shelves, and in many British public libraries it only gets there after much delay, because the cataloguing and the auxiliary processes are done at spasmodic intervals between the public service and other necessary routine.

Volumes have been written and spoken about cataloguing and its problems, but, in this country at any rate, scarcely any attention has been paid to the people to whom the work is delegated. Perhaps this is why so much bad cataloguing is seen, and why there are so many lax ideas about its importance. Cataloguing is one of the branches of library work in which there is room and need for more specialization. It is something that requires a certain type of mind, a wide knowledge, not only of books and their authors, but of past and present events and subjects, and above all, the possession of a flair for something more than ordinary accuracy. what Mr. East has so aptly called "meticulous accuracy." What a few of us have it is perhaps reflected in the fact that so many people who sit for the examinations in this subject have failed to satisfy the examiners. Inaccuracy is a frequent cause of failure, and by inaccuracy is meant not only, or even mainly, fundamental and glaring errors, but inaccuracies in what may be called the minutiae of cataloguing: things like bad transcribing, mis-spellings, wrong or uncertain punctuation, the wrong use of capitals, and suchlike.

If anyone wants to appreciate to the full the importance that can be attached to cataloguing and its auxiliary operations, he should go to the United States and visit one or other of the larger libraries, with a request to be shown the cataloguing department. It was my good fortune to see a number of them in 1935 and in 1937, and I was amazed, the more so as I had been led to believe that the greater part of American cataloguing was done at the Library of Congress in connexion with the scheme for the distribution of printed cards described in chapter 22.

Alternatively, if anyone has access to the Enoch Pratt Free Library (Baltimore) *Staff Instruction Book*, published in 1935, one of the finest manuals of library economy that I have come across, because it is a manual of actual daily practice, illustrated by actual forms, he will find

sixty-six instructions dealing directly with the work of the catalog department, and a lot more besides dealing with other processes for which the department is responsible. Here is a brief outline of the department's functions and responsibilities. "The Catalog Department is responsible for cataloguing all books, bound periodicals and newspapers, back numbers of . . . newspapers which are very old and valuable, and selected pamphlets; makes all necessary card records for the Shelf-list, Official and Public Catalogs. All such cards for the Central Library are filed and withdrawn by the Catalog Department. Branches are responsible for filing and withdrawing cards in their own catalogs, which are inspected and revised from time to time by a representative of the Catalog Department. A record of book stock by class and yearly statistics of work accomplished is kept by the department." That is as brief and concise a statement of the duties of a cataloguing department as anyone could wish for.

There are classifier-cataloguers responsible for the classification and catalogue entries for all new books, cataloguers of branch books responsible for the Union Branch Catalogue, for recording branch books in the Official Catalogue, and making cards for the individual branch catalogues and shelf-lists.

Every large American library keeps an official catalogue in its cataloguing department in addition to the public copies; the public catalogue at the Central library is invariably a union one, while the branch catalogues are often restricted to entries for books in the respective branches. Besides the general catalogue there are sometimes departmental catalogues far more numerous than would be either practicable or necessary in any British public library.

The department is also responsible for carrying out the necessary mechanical processes prior to books becoming available for public circulation, for the supervision of stocktaking, and for processes connected with withdrawals and replacements. The weakness in the scheme of things seems to us to lie in the fact that the actual ordering and checking in of books is done by another department, the Order department; unless the closest co-ordination exists between these two departments, accidents seem likely to occur. In our own view the whole of the operations connected with the acquisition, making available for public use and subsequent withdrawal and replacement should be centred in the one department. With few exceptions, it is only the very large British library systems that have on their staffs people whose sole task it is to do this kind of work. Usually, one or more of these is concerned also with at least the preliminaries of book selection, with ordering, classifying, accessioning and processing.

More often, however, cataloguing and classifying are the duties of some senior member or members of the ordinary staff, who enlists the services of such of his colleagues as can be freed from the more pressing public service. Experience of both methods shows that there are advantages and disadvantages attaching to each.

Where the cataloguing is done in a separate department away from

the public rooms, and by special people, the ordinary staff complain, with some reason, that they are deprived of a valuable part of their professional training, that they get little opportunity of seeing what books are to be circulated, and are therefore sometimes less able to help readers in their choice of books than they might otherwise do.

On the other hand, the cataloguer, and more particularly the classifier, who devotes the whole of his or her time to this work, is handicapped by not being in direct contact with readers. He loses the public point of view, is apt to become narrow in judgment, and is unaware of many criticisms that would be helpful.

Even in America, where cataloguing has become highly developed, and where there are sufficient cataloguers and classifiers to justify the publication of a year-book of their own, there is deep concern about the possibility of these more or less secluded workers losing touch with the public and staff aspects of their work. Needless to say, there must be the closest co-operation between the cataloguing and the public departments. To quote Minnie A. Lewis of the John Crerar Library once more: "It is to the best advantage . . . to have exchange of assistants. Each cataloguer should have half a day per week to learn how the public asks questions, sometimes hindsides foremost as we all know: such experience will make her or him more intelligent and understanding in efforts to have mere cards, words or numbers answer those questions. It is just as important that the reference assistant have experience in the catalog department. . . . This experience should help the reference assistant to understand the many problems of preparing the catalog, make her more intelligent in using it, and make it easier for her to advise the catalogers as to improvements."

There are, of course, answers to the objections to separate catalogue departments, and ways of meeting them to some extent. Cataloguing by people not wholly engrossed in the public service results in books getting into readers' hands quicker than when the work has to take its turn with other routine: that the work is done more proficiently and accurately by people whose sole concern it is, than it can be by those who only do it from time to time as other duties permit; and that it is the duty of every assistant to make himself conversant with the principal books of the day, though admittedly only a portion of these can find their way on to the shelves of smaller libraries.

To get over the staff difficulties to some extent, facilities might be extended to the rank and file of the staff for going into the cataloguing room from time to time in order that they may see and handle the books they are afterwards to administer. If, say once a month, a member of the cataloguing staff can be prevailed upon to give an informal talk on some important additions of the month, matters will be helped considerably.

The experiment has been tried in some libraries of giving assistants periods of from three to six months in the cataloguing room. But as only one or two assistants at a time can be spared, some years must elapse before the whole of a staff can get its turn. There is, moreover,

the disadvantage to the cataloguing department of having its work repeatedly slowed up by such frequent entrances and exits.

Whether there is a separate department or not, all the cataloguing and classifying in a system of libraries should be centralized. To do otherwise not only wastes a lot of time, but ensures such a series of inconsistencies as seriously to impair the unity of the system.

Something may be usefully said at this stage about the organization of the cataloguing department, concerning ourselves only with the actual cataloguing process, and leaving aside the other things that a cataloguing staff may or may not do according to local circumstances.

The success of the department depends largely on two things: on the person in charge of it and on the arrangement of the room in which the work is done.

With regard to the cataloguer in charge of the department, it should be made clear that it is not every one who is cut out to be a cataloguer, and it certainly is not every cataloguer who will make an ideal public assistant. It goes without saying that he, or she, must be someone with a good general education on broad lines, possessing wide interests in things of the past and in those of to-day, for the work lies equally with both. A sound knowledge of literature must take an early place in the list of necessary accomplishments, but not just a mere book knowledge. He—or she—must know books, the great books of the world, and the books of the moment, how one book on a subject differs from another, and, perhaps, more still, how to use books: in short, he must be endowed with what someone has called “book-sense.”

A working knowledge of the classic and modern languages is necessary: the more the better. Latin, French, German, Spanish and Italian, these are not too many. Coupled with literature and languages may be cited a knowledge of the world. Few things broaden a person's mind like travel, whether home or foreign, and enable one to acquire that wealth of what is so vaguely called “general information” not only of books but of the world and its people, and of the events that are happening in it.

Besides this broadmindedness there is an urgent need for an inquisitive as well as for an acquisitive mind. The cataloguer must needs find out what a book is really about, and not be influenced by the often misleading or vague title that it bears. If he does not know anything about the subject he must find out: this in turn involves an ability to undertake research, which again suggests a wide knowledge of books and how to use them.

But a cataloguer must be something more than a scholar and a man of the world: he must be an organizer, an ardent and patient worker, and the possessor of more than the usual modicum of tact, commonsense and good humour.

A good memory is a valuable asset. The cataloguer must soon come to grief who cannot remember rules and forms, related subjects, books that have been added to the stock and not yet passed into the public catalogues, and so on, for the cataloguer is himself a sort of temporary



human catalogue. But a word of warning just here. Everybody's memory plays low-down tricks occasionally, and should never be looked upon as infallible. In cases of the least doubt, one should always verify.

A chief cataloguer must be an organizer, because an unorganized cataloguing department, like anything else that is unorganized, will rapidly become chaotic. He must see that a certain order is preserved in dealing with his books and in the making of their necessary records, so that one department is not kept waiting unduly for its books because too much time is being devoted to those of another. There should be, as far as possible, a steady flow of books to all the departments served. At the same time, he must be able to discriminate between the books that can afford to wait awhile, because their value is either trivial, on the one hand, or permanent on the other hand, and between those that are topical, and which will miss the purpose for which they were acquired if delayed. It is, for example, bad organizing to let the outdoor books sit in the cataloguing room until the winter is upon us, or the book of the moment stay there until everyone has forgotten that it was ever written. For the rest, however, a steady sequence should be preserved, existing batches being, as far as possible, cleared off before new ones are begun.

The good organizer will be able to apportion the cataloguing among his staff so that each gets a certain amount of practice, according to ability and experience. Unfortunately, most cataloguing departments are under-staffed, and it is not possible to give junior assistants much actual cataloguing, because their time is taken up with the other processes through which books have to pass. Not everyone who works in a cataloguing department can be a cataloguer pure and simple. But the wise chief cataloguer will see that some opportunity is given to juniors for learning how to catalogue. Fiction, for instance, can usually be entrusted to a careful and promising junior, as can the writing of other simple catalogue slips. The looking up of dates, definitions of terms and some of the other data required in connexion with annotations can also be delegated to such juniors, though it may be quicker to do such things for oneself.

The cataloguer must be, in a peculiar sense, an ardent and patient worker, because his work is never done. The assistant in a lending library can at least say at the end of a busy day, "thank heaven that's done," even though he may begin doing the same thing all over again next morning. But the occasions on which the cataloguer can congratulate himself on finding that he has no more books to catalogue are, from personal observation, almost non-existent. The work just goes on from day to day in a circle.

Cataloguers tend to become very temperamental, and it is scarcely to be wondered at, for their task is no sinecure. Reference library, lending library, branch libraries, children's libraries, all of them clamour for preferential treatment in the cataloguing and accessioning of their books: privileged readers have an inconvenient but not unnatural habit of trying to borrow just the books that everyone wants. The

cataloguer must therefore strive to be tactful, adaptable, and capable of co-operating with others, and it is especially important that he should try to view cataloguing problems, not only from the angle of his own department and task, but from that of those who are more closely concerned with public requirements, and with that public's ability—or lack of it—to understand and use the catalogues provided. For instance, the cataloguer should not stick out for the maintenance of subject headings and author forms which experience has shown do not find general favour with readers. It is sometimes difficult to accept criticisms and suggestions from others, but where they are offered in a proper spirit, it is up to the good cataloguer to accept them in the same.

Nothing has been said, except by implication, about what is commonly called library technique, which, as far as the cataloguer is concerned, consists, among other things, of a broad acquaintance with the whole field of human learning, for it is most important that he should at least know the branch of knowledge to which a subject belongs. The need for an equally wide knowledge of books and authors goes without saying, and has been referred to already!

Nor has anything been said about such an elementary thing as neatness, both in the matter of how books, cataloguing records and their auxiliaries are kept, or about such vital things as handwriting, the setting-out of slips and catalogue cards. Bad writing in a cataloguer is utterly inexcusable: it may easily result in wrong records being perpetuated, and cause endless trouble and annoyance. Wherever possible, the typewriter should be employed for writing catalogue slips, cards, and other records, but if in exceptional cases handwriting has to be used, every cataloguer should be required to approximate to the standard form of library writing, and examination candidates would be well advised to pay more attention to writing and setting-out than they do. It has been the misfortune of everyone who has had anything to do with cataloguing to have to try to read slips that are execrable in both respects. However perfect the actual cataloguing may be, no one deserves to pass this examination who will not give proper attention to these matters.

Little need be said here about the planning and equipment of the cataloguing room: these are largely matters of library organization and planning. But they cannot be overlooked altogether. The room itself should have good natural and artificial lighting, and proper ventilation. As far as possible, the staff should be seated in proper relationship to the windows, which should be, preferably to the left of the worker, and certainly not immediately in front of him. Usually there will be windows on one side of the room only, the remaining three being lined with book shelves, which may, if necessary, project at right angles on the alcove principle. But there is an obvious advantage in keeping the floor space clear of cases.

Artificial lighting should likewise be adequate and properly placed. The new form of artificial daylight is eminently suitable for a room of this kind, giving as it does a perfectly white light without "glare."

Table lights are not recommended in cataloguing rooms because they are apt to get mixed up with the books, and unless screwed down, are easily upset.

The equipment of a cataloguing room should be simple but comfortable. The strain of cataloguing and its auxiliaries for seven hours daily is not light, and it can be lessened or increased according to the degree of attention paid to small details of equipment. Besides book-shelves, there must be chairs, tables, desks, filing cabinets for cards and other records, book trolleys if the room is large, a book lift if it is situated on an upper floor, accessions register and shelf register holders, a staff reference book-case, typewriters, and certainly telephones, both internal and to the outside world.

Desks should be flat-topped and fairly large, say, not less than 4 ft. by 3 ft. For the benefit of any young librarian with inventive genius it may be said that there is urgent need of a cataloguer's desk. It must provide adequate writing surface and leave space for the book, large or small, that happens to be on hand. It must have some device for keeping in position the score or less other books that are awaiting their turn, so adjustable that whatever their number books will not fall about in the way that new books persist in falling, whether piled or stood on their bottom edges, and it should provide, say on the right-hand side, in place of the one tier of drawers, accommodation for a few essential reference books. The writing surface should be covered with some soft, but easily cleaned and non-clinging material, and the bottom should be fitted with an adjustable foot-rest, something more than just a rail, set at a convenient angle.

Chairs should be adjustable in height and of the swivel type to facilitate constant getting up and sitting down.

Among the other accessories indicated are card and vertical filing cabinets, and accommodation for stationery, but it seems unnecessary to discuss or describe these here.

Something might be usefully said in this chapter about the cost of cataloguing and its auxiliary processes. Very little attention has been given in librarian-ship to cost accounting at all, and scarcely any to the cost involved in making books available to readers. To arrive at some sort of conclusion I had analysed the work done in the cataloguing department of our own libraries during a normal year. The department consists of five people, whose salaries aggregate £858 per annum. Excluding children's books, which are dealt with by the junior library staff, 5452 volumes of new non-fiction and 7697 new novels were added to the stock, and 707 worn-out volumes of non-fiction and 5704 novels were replaced, a grand total of 19,560 volumes.

The staff is responsible for writing slips for books suggested for purchase by the Chief Librarian and other members of the staff, compiling the Committee Book List, ordering the books, checking them in, carrying out the whole of the processes (except branch copies, which are accessioned and shelf registered at the libraries to which they belong), making the necessary catalogue cards for such books as do not

pass through the library bulletin, mounting the bulletin entries, keeping the union catalogues (which are in name and in subject form), and the subject indexes revised, and other auxiliary tasks. The cost of doing all this work averaged 10½d. a volume, before the war.

This figure takes no account of such overhead charges as heating, lighting, and cabinet equipment, or of the bulletin and the necessary catalogue cards. If for the sake of a rough estimate, we add the annual cost of that much of the bulletin as is allocated to new books, about £73, plus the cost of 25,146 catalogue cards (about £12, 10s.) the average cost of making available each book added to, or replaced in stock, is slightly over a shilling a volume.

The figure compares favourably with the average cost arrived at by Cutter years ago, of 50 cents (2s. 1d.) a volume, or even with Margaret Mann's estimate of the cost of classifying and cataloguing a new library of 20,000 volumes, a much easier task than maintaining an existing catalogue, which has to be revised in parts from time to time in consequence of discardings, new editions, changes in stock locations, in forms of headings, and so on. In summary form she arrives at:

Stock of cards and guides	.	.	.	£923.76
Catalog cases	.	.	.	£287.00
Salaries	.	.	.	£3845.00
				<hr/>
				£5055.76
Cost per title	.	.	.	£0.35
Cost per volume	.	.	.	£0.253

which is round about a shilling a volume. For the sake of example she has assumed that the figure of 20,000 volumes is made up of 14,300 titles, 25 per cent of which are fiction. She has assumed too—what no British library can assume—that Congress cards are not available for 5 per cent of the titles, that 7 per cent of all titles require reference cards, that 3 cards are required for each volume of fiction, including 1 for the shelf-list, and that 4 cards are allowed for each volume of non-fiction, again including 1 for the shelf-list.

Those who are interested in cataloguing costs, admittedly based on the greater generosity towards American libraries, should read "Cataloguing Costs," by Emma V. Baldwin, in *Cataloguers' and Classifiers' Yearbook*, 1940.

Finally, a word about the cataloguer's library, for it is as impossible for him to carry out his work without access to reference books as it is to carry out any other research work. It is desirable, therefore, that the cataloguing department shall be in close proximity to the reference library, and if possible, to the lending library as well, if only on account of the frequency with which it will be necessary to consult the main catalogues. But it is to be feared that the importance of cataloguing is not so fully appreciated in Great Britain as to hope for such an extensive collection of cataloguer's reference tools as is outlined in chapter two of Harriet D. MacPherson's *Some problems in cataloguing*.

(A.L.A., 1936). Moreover, most of our public library systems are not large enough to warrant it.

What follows, then, must be regarded as applicable in the main to larger libraries; smaller ones will have more or fewer tools according to the enlightened views of the librarian and the degree of importance that is attached to the work.

It is assumed that every library has some sort of a code of rules of its own, usually a modified Anglo-American code as far as author entries are concerned, and an adaptation of Cutter for the rest if the dictionary catalogue is used. To supplement its own rules, and for reference in difficult cases, there should be copies of the Anglo-American code itself and of Cutter's *Rules for a dictionary catalog*, which was reprinted by the Library Association in 1935. In addition, five other codes are suggested: *Rules for compiling the catalogues of printed books, maps and music in the British Museum*, the last revision of which appeared in 1936; the rules of the Bibliothèque Nationale in Paris, *Usages suivis dans la rédaction du Catalogue général des livres imprimés*, published by Champion; the Vatican code, said to be the fullest and most up-to-date code in the world, *Norme per il catalogo degli stampati: the Library of Congress rules*, which are on cards; and Linderfelt's *Eclectic card catalog rules*, published by A. C. Cutter at Boston in 1890.

A certain number of textbooks on cataloguing should also be available, but these need not be enumerated here as they are nearly all referred to elsewhere.

Libraries that stock rare books in any numbers should contain Arundell Esdaile's *Student's manual of bibliography* (Allen and Unwin, 1931) and the late McKerrow's *Introduction to bibliography* (Oxford: Clarendon press, 1927). Esdaile has very useful chapters on the collation and the description of books, and on the arrangement of bibliographies, while McKerrow has been described as "the first aid for the cataloguer of rare books: it is especially fine in its accurate and adequate explanations of the physical make-up of old books."

It has been said in chapter 8 that libraries using the dictionary catalogue should build up their own list of subject headings, but they should also possess one or more of the authoritative lists, all of which, alas! come from America. Smaller libraries will content themselves with the late Minnie E. Sears' *List of subject headings for small libraries* (H. W. Wilson Co., New York, 1933). Larger libraries will choose between the Library of Congress *Subject headings used in the dictionary catalogues of the Library of Congress* (Washington Government Printing Office, 3rd ed., 1928 and supplements), and the *List of subject headings for use in dictionary catalogs* (Chicago, A.L.A. 1911). The first has the great advantage of everything that emanates from the Library of Congress: it is kept up-to-date by means of supplementary lists of headings published from time to time.

Printed catalogues of ordinary public libraries are the exception rather than the rule these days, but some good examples have been mentioned in chapters 3 and 25. Unfortunately only the larger

libraries can afford to buy the great national catalogues, such as the *Catalogue of printed books* in the British Museum, the *Catalogue général* of the Bibliothèque Nationale, and the *Gesamtkatalog der preussischen bibliotheken*.

It should be scarcely necessary to mention such obvious works as *The reference catalogue of current literature*, *The English catalogue of books*, Whitaker's *Cumulative book list*, a file of the *Times literary supplement*, a collection of publishers' catalogues and announcements, Baker's *Guide to the best fiction* (Routledge, 1932) and his *Guide to historical fiction* (Routledge, 1914), Aldred and Parker's *Sequel stories, English and American*, Halkett and Laing's *Dictionary of anonymous and pseudonymous English literature* (new and enlarged edition, by James Kennedy and Others, 7 v., 1926-34), Kunitz' *Authors to-day and yesterday*, 1933, which is a companion to *Living authors: a book of biographies*, 1931, and *British authors of the nineteenth century*, 1936 (all published by the H. W. Wilson Company), Harvey's *Oxford companion to English literature* (Oxford: Clarendon press, 1936), Magnus' *Dictionary of European literature, designed as a companion to English studies* (Routledge, 1927), *Nouveau petit Larousse illustré*, 1932, *Who's Who*, *Who's who in literature*, *The American cumulative book index*, *The Publishers' circular*, and a good well-indexed atlas. Even where it is not possible to provide copies of all these for the exclusive use of a library's cataloguers, they should be available through the reference library, for most of them have quite a general interest.

So one could go on enumerating one work after another, the British Museum *Subject index*, the London Library Catalogue, the wonderfully fine bibliographies published by the Library of Congress, and many more, which will be well represented or not according to the size and needs of the library.

Biographical dictionaries, encyclopaedias and dictionaries of the English and foreign languages are in constant demand by the cataloguing staff: those that are in almost continuous use should be available in the department itself; the remainder will, of course, have to be consulted in the reference library, as it will be obviously too expensive to provide duplicates on a large scale, and anyhow, there would not be shelf room in which to display them.

But space forbids us to dwell at any greater length on this aspect of our subject. Besides the chapter in MacPherson's *Practical problems in cataloging*, already referred to, further useful information will be found in Mudge's *Guide to reference books* (A.L.A., 6th ed., 1936).

## FURTHER READINGS

BISHOP, WILLIAM WARNER. *Practical handbook of modern library cataloging*. Ch. 2, Rooms and equipment; ch. 4, Organization of the cataloging force; ch. 6, Cataloging method.

CATALOGUERS' AND CLASSIFIERS' YEARBOOK, (A.L.A.).

Three unusually informative articles: (1) Organization of the catalog department in a University library, by Arnold H. Trotter, catalog librarian.

University of Illinois. (2) Organization of the catalog department in a public library, by Ruth Wallace, chief of the catalog department, Indianapolis public library. (3) Organization of the preparation division, New York public library, by Rudolph H. Gjelsness, librarian, University of Arizona. FUCHS, FLORENCE. Labor and money saving devices in the catalog department. (In *Library Journal*, 1933, p. 573-77.)

Typewriters, multigraphs, photostat, mimeograph, electric stylus, etc. MANN MARGARET. Introduction to cataloging and classification of books.

Ch. 17, Organization and administration of the catalog department: ch. 18, Quarter-, equipment and supplies.

## PROBLEMS

1. Discuss the question of having separate cataloguing staffs in public libraries, from the angle of both the staff in general and the service in particular.

2. How would you set out to organize the work of a cataloguing department concerned with the cataloguing of the books for a central and four branch libraries, a reference library and a junior library, the staff to consist of a chief cataloguer and four assistants?

3. Make an annotated list of ten essential reference books for a cataloguing department.

## APPENDIX I

### CATALOGUING FOR EXAMINATION PURPOSES

(DR. A. J. WALFORD)

I was so struck with the following article when it appeared in *The Library Assistant* in 1943 that I decided to reprint it in the next edition of *Cataloguing* without comment or alteration, which I now do with Dr. Walford's permission.—H. A. S.

STUDENTS of cataloguing have on several occasions confessed to me that the practical examples given in Sharp's *Cataloguing*, generous in scope though they undoubtedly are, do not fully meet present requirements. How is one to deal, students ask, with a combined index to two books, a very lengthy title-page (such as appeared in the December 1941 paper), a series issued by a corporate body?—these, apart from the persistent anxiety as to subject headings and references.

Those who have not already done so are strongly urged to turn to Mr. McDonald's excellent article in *The Library Assistant* for October 1939 (pp. 233-39), and Mr. Best Harris's note on "See also" references (*The Library Assistant*, January 1940, pp. 17-18). I have ventured to elaborate on one section of the former, before proceeding to actual examples and the question of subject references.

### MAIN ENTRY

HEADING.—Who is really responsible for the book's existence? If Sidney C. Hurst compiles a volume, *The Silent Cities*, "with the kind permission of the Imperial War Graves Commission," clearly, he is the author, although he may have been obliged to do research work among the documents in the possession of the Commission. If, however, *Medieval Latin Word-list* is "prepared by" three scholars "under the direction of a Committee appointed by the British Academy," then the focal point of responsibility shifts to the corporate body, BRITISH

### ACADEMY.

Rule 60 of the Code. Reports not by an official, is a stumbling block to many, since the necessary evidence as to the status of the author of a Government or Society publication is rarely available in an examination room. It is popular practice in public libraries to regard such an author as meriting main entry unless he is definitely proved to be an official. This is done, according to Mr. Hanson, "even though he is, in many instances, receiving a salary from the institution, and the latter is paying cost of publication." Mr. Sharp would appear to favour main entry under the corporate body when a work is issued under its auspices, published by its authority, or written at its request and with its collaboration. It would be unwise, nevertheless, to push this preference to extremes. *The American Speeches of Lord Lothian*, "issued under



the auspices of the Royal Institute of International Affairs," clearly, has main entry under the diplomat in question, not under the society.

**TITLE AND IMPRINT.**—Distinct respect should be paid to the actual wording of the title-page, and omissions from the title proper should be indicated in the usual way. The author's name need not be repeated after the title: if the imprint gives three or four places of publication in addition to the London office, express thus: "London, (etc.), ———."

### **OTHER ENTRIES AND REFERENCES FOR A DICTIONARY CATALOGUE, comprising—**

Added author, editor, compiler or translator, etc., entries; to include writer of foreword, introduction, etc.

Analytical author entries—preferably written out in full, as for added entry.

Author, editor, etc., references (for alternative form of name, etc.).

Title entries, if distinctive—written out, as for added entry.

Series entries. Only headings need be given (e.g., CLARENDON ENGLISH SERIES: ed. by David Nichol Smith).

Series editor references (prefer references to entries here).

Subject headings—to be restricted, usually, to one, unless the book is composite or definitely deals with two or three subjects; to include subject headings for series, if required. The rule of specific entry, thought to be so obvious, is consistently neglected.

Subject analytical entries. If several are called for, give one as an example, as for added entry.

Subject references—from synonymous terms ("see"), from collateral subjects, and also from more inclusive subjects, working back to the specific subject heading chosen from what is usually the equivalent of a Dewey class or division heading ("see also"). Examples of this appear below.

### **INDEX ENTRIES FOR A CLASSIFIED CATALOGUE**

These should conform, so far as headings are concerned, to those for the dictionary catalogue, above, unless there is very good reason for ruling otherwise.

Author index. Give headings only, writing out references in full. Series and title entries should conform to those for the dictionary catalogue.

Subject index. Give entry-headings only, expressing references by a covering phrase such as that used by Mr. Sharp: "and subject references as for a dictionary catalogue, above."

The first two examples for cataloguing are both taken from the December 1941 paper, and the first, at least, is of more than average difficulty.

1. The Book of Receipts Containing a Veterinary Materia Medica  
With Prescriptions illustrating the Employment of Drugs in

General Use for the Treatment of the more Common Ailments of Animals Comprising also A Pharmaceutical Formulary For the Manufacture of Proprietary Articles, Toilet Preparations, Dietetic Articles, Household Specialities, etc. A Photographic Formulary, A Synopsis of Practical Methods employed in the Examination of Urine, Milk, Potable Waters, Sputum, etc. Together with numerous chemical and other tables likely to be of use to Pharmacists and Manufacturers. By E. W. Lucas, C.B.E., and H. B. Stevens, O.B.E. 12th ed. London, J. & A. Churchill, 1924 vi. 473 pp.

### Main entry

LUCAS, E—W—, and STEVENS, H—B—.

The Book of receipts: containing A Veterinary materia medica. with prescriptions: . . . A Pharmaceutical formulary for the manufacture of proprietary articles, toilet preparations, dietetic articles, household specialities, etc.: A Photographic formulary: A Synopsis of practical methods employed in the examination of urine, milk, potable waters, sputum, etc. . . . 12th ed. London, J. & A. Churchill, 1924.

vi. 473 pp. tabs. — cm.

*Other entries and references for a dictionary catalogue*

### Added author entry

STEVENS, H—B—, *joint author.*

### Subject entry

RECEIPTS.

### Subject analytical entries

VETERINARY MEDICINE.

LUCAS, E—W—, and STEVENS, H—B—. A Veterinary materia medica (*in their* The Book of receipts, 1924).

PHARMACY.

PHOTOGRAPHY, *Formulae.*

DIAGNOSIS.

CHEMISTRY, *Medical and pharmaceutical.*

} *Similar subject analytical entries.*  
(A.B. DIAGNOSIS covers the examination of urine and sputum;  
CHEMISTRY, *Medical, etc.*—covers milk and potable waters.)

### Subject references

MATERIA MEDICA (*see also* VETERINARY MEDICINE). ANIMALS, *Treatment* (*see also* VETERINARY MEDICINE). DRUGS (*see also* PHARMACY). DISPENSING (*see also* PHARMACY). PATHOLOGY (*see also* DIAGNOSIS). PHARMACY (*see also* CHEMISTRY, *Medical and pharmaceutical*). BEVERAGES, *Chemical analysis* (*see also* CHEMISTRY, *Medical and pharmaceutical*).

MEDICINE (*see also* VETERINARY MEDICINE, PHARMACY, PATHOLOGY, CHEMISTRY, *Medical and pharmaceutical*).

*Index entries for a classified catalogue*

**Author index**

LUCAS, E. W., *and* STEVENS, H. B.  
STEVENS, H. B., *joint author.*

**Subject index**

RECEIPTS. VETERINARY MEDICINE. PHARMACY, PHOTOGRAPHY. *Formulae*. DIAGNOSIS. CHEMISTRY. *Medical and pharmaceutical*. and subject references as for a dictionary catalogue, above.

2. Publications of the University of Manchester No. CCLXXVI. Theological Series No. VI. The Religious opinions of Milton, Locke, and Newton by H. McLachlan, M.A., D.D., Principal, Unitarian College, Manchester, Lecturer in Hellenistic Greek, University of Manchester. Manchester University Press, 1941. viii, 221 pp.

[Shows that all three were antitrinitarians. Contents: John Milton (1608-1674): John Locke (1632-1704): Sir Isaac Newton (1642-1727): Milton, Locke, Newton, and other Unitarians.]

**Main entry**

McLACHLAN, H.

The Religious opinions of Milton, Locke and Newton. Manchester, University Press, 1941.

viii, 221 pp. —cm. (Publications of the University of Manchester, no. CCLXXVI. Theological series, no. VI.)

*Other entries and references for a dictionary catalogue*

**Series entry**

MANCHESTER. *University.*

Publications of the University of Manchester. no. CCLXXVI. Theological series. no. VI.

**Subject entries**

UNITARIANISM.

MILTON, JOHN. *Criticism.*

LOCKE, JOHN. *Criticism.*

NEWTON, Sir ISAAC. *Criticism.*

**Subject series entry**

THEOLOGY.

**Subject references**

TRINITY (*see also* UNITARIANISM).  
 ANTITRINITARIANISM (*see* UNITARIANISM).  
 GOD (*see also* TRINITY).  
 THEISM (*see also* GOD).<sup>1</sup>  
 THEOLOGY (*see also* GOD).  
 RELIGION (*see also* THEOLOGY).

*Index entries for a classified catalogue*

**Author index**

McLACHLAN, H.  
 MANCHESTER. *University*.  
 Publications of the University of Manchester no. CCLXXVI.  
 Theological series. no. VI.

**Subject index**

UNITARIANISM.  
 MILTON, JOHN. *Criticism*.  
 LOCKE, JOHN. *Criticism*.  
 NEWTON, Sir ISAAC. *Criticism*.  
 THEOLOGY.

And subject references as for a dictionary catalogue, above.

The third example is taken from *The Periodical*, February 1939, is literary, and is included on the plea that many students find this type of book far from easy to catalogue. Title reference has been preferred to title entry, although Mr. Sharp refuses even this to a critical work on *Hamlet* (*Cataloguing*, p. 239) on the plea that it is not the text of the play.

3. Johns Hopkins Studies in Romance Literatures and Languages. 1938. Royal 8vo. Vol. 31. La Calprenède's *Faramond*. A Study of the Sources, Structure and Reputation of the Novel. By S. Pitou, Jr. Pp. 174. 6s. net. Johns Hopkins Press.

"*Faramond* was the third and final novel of the Gascon writer Gautier de Coste de la Calprenède (1609-63). This study shows how the novel came into being, analyses the stories composing it, shows their sources, and considers the structure, characterization, and style of the novel."

**Main entry<sup>2</sup>**

PITOU, S.-J., jr.  
 La Calprenède's "Faramond": a study of the sources, structure and reputation of the novel. ———. Johns Hopkins Press. 1938.

<sup>1</sup> Mr. Sharp (*Cataloguing*, p. 261) prefers "THEISM" to "GOD" as entry word and has the reference "GOD. *See* THEISM."

<sup>2</sup> The most frequent errors with this type of entry occur in faulty transcribing ("John Hopkins" for "Johns Hopkins"), in giving LA CALPRENÈDE author instead of subject entry, in neglecting title reference and in faulty series entry. Series subject entries are also frequently omitted.

174 pp. --cm. (Johns Hopkins studies in Romance literatures and languages. vol. 31.)

*Other entries and references for a dictionary catalogue*

### Title reference

FARAMOND, by La Calprenède (see under LA CALPRENÈDE, GAUTIER DE COSTE DE. *Faramond*).

### Series entry

JOHNS HOPKINS UNIVERSITY. - .

Johns Hopkins studies in Romance literatures and languages.

### Subject entry

LA CALPRENÈDE, GAUTIER DE COSTE DE. *Faramond*.  
*Critical studies*.

### Series subject entries

ROMANCE LITERATURES  
ROMANCE LANGUAGES

### Subject references

FRENCH FICTION. } For works by or about specific novelists, see  
FICTION. } under their names, as LA CALPRENÈDE,  
etc.

FRENCH LITERATURE (see also FRENCH FICTION).

ROMANCE LITERATURES (see also FRENCH LITERATURE).  
NOVELS (see FICTION)

*Index entries for a classified catalogue*

### Author index

PITOU, S., jr.

JOHNS HOPKINS UNIVERSITY.

Johns Hopkins studies in Romance literatures and languages

FARAMOND, by La Calprenède.

### Subject index

LA CALPRENÈDE, GAUTIER DE COSTE DE. *Faramond*  
*Critical studies*.

ROMANCE LITERATURES.

ROMANCE LANGUAGES.

And references as for a dictionary catalogue, above.

The final example is rather complex, being a combined index to two separate works, each in several volumes.

1. An Index to Sir E. K. Chambers's "The Elizabethan stage" and "William Shakespeare: a study of facts and problems." By

Beatrice White. 1934. Demy 8vo, pp. 170. 21s. net. Oxford at the Clarendon Press.

### Main entries

(1) CHAMBERS, Sir E— K.—

The Elizabethan stage——.

—— Index; comp. by Beatrice White. Oxford, Clarendon Press, 1934.

170 pp. —cm.

(2) CHAMBERS, Sir E— K.—

William Shakespeare: a study of facts and problems——.

——Index; comp. by Beatrice White. Oxford, Clarendon Press, 1934.

170 pp. —cm.

*Other entries and references for a dictionary catalogue*

### Added compiler entry

WHITE, BEATRICE, *comp.*

An Index to Sir E. K. Chambers's "The Elizabethan stage" and "William Shakespeare: a study of facts and problems." 1934.

**Subject entries** (index being entered with work concerned)

THEATRE. *History. England.*

SHAKESPEARE. WILLIAM. *Biography.*

### Subject references

ACTING.

DRAMA.

PLAY-PRODUCTION.

} See also THEATRE.

ELIZABETHAN THEATRE (*see* THEATRE. *History. England*).

STAGE (*see* THEATRE).

ENGLISH DRAMA (*see also* THEATRE. *History. England*).

ENGLISH LITERATURE (*see also* ENGLISH DRAMA).

ACTORS.

DRAMATISTS.

PLAYWRIGHTS.

} For works by or about individual actors, dramatists, playwrights, *see under* their names, as SHAKESPEARE, etc.

BIOGRAPHY.

ENGLISH LITERATURE. *Biography.*

{ For biographies of individuals, *see under* their names, as SHAKE-  
SPEARE, etc.

*Index entries for a classified catalogue*

### Author index

CHAMBERS, Sir E. K. (2 entries).

WHITE, BEATRICE, *comp.*

## Subject index

THEATRE. *History. England.*

SHAKESPEARE, WILLIAM. *Biography.*

And references as for a dictionary catalogue. above.

Subject headings are the average student's continual bugbear, and one of the first fences to be negotiated is that of subject *v.* locality. It must be admitted that Cutter's formidable list of subheadings under locality is bewildering to many, and if the would-be cataloguer would only commit to memory some dozen of the more obvious subheadings under locality, he might save himself anxiety. The more common are:

- |  |  |
|--|--|
| — <i>Antiquities.</i>                    | — <i>Industries and manufactures.</i>  |
| — <i>Colonies</i> (but, BRITISH EMPIRE). | — <i>Laws, statutes.</i>               |
| — <i>Commerce and trade.</i>             | — <i>Parliament.</i>                   |
| — <i>Constitution.</i>                   | — <i>Politics.</i>                     |
| — <i>Description and travel.</i>         | — <i>Religious life.</i>               |
| — <i>Economic history.</i>               | — <i>Social conditions.</i>            |
| — <i>Foreign relations.</i>              | — <i>Social life and customs</i> (plus |
| — <i>Government and administration.</i>  | periods).                              |
| — <i>History</i> (plus periods).         | — <i>Statistics.</i>                   |

Many of these subheadings belong to Dewey's class 300, a fact well worth noting. Naturally, only a basic selection can be given, and slight variations can be introduced (e.g. *Economic conditions. Economic policy. Constitutional history*). Again, a distinction must be drawn between ARCHÆOLOGY as a general subject heading and *Antiquities* as a subheading under locality; between INTERNATIONAL RELATIONS as a general subject heading and *Foreign relations* as a subheading under country.

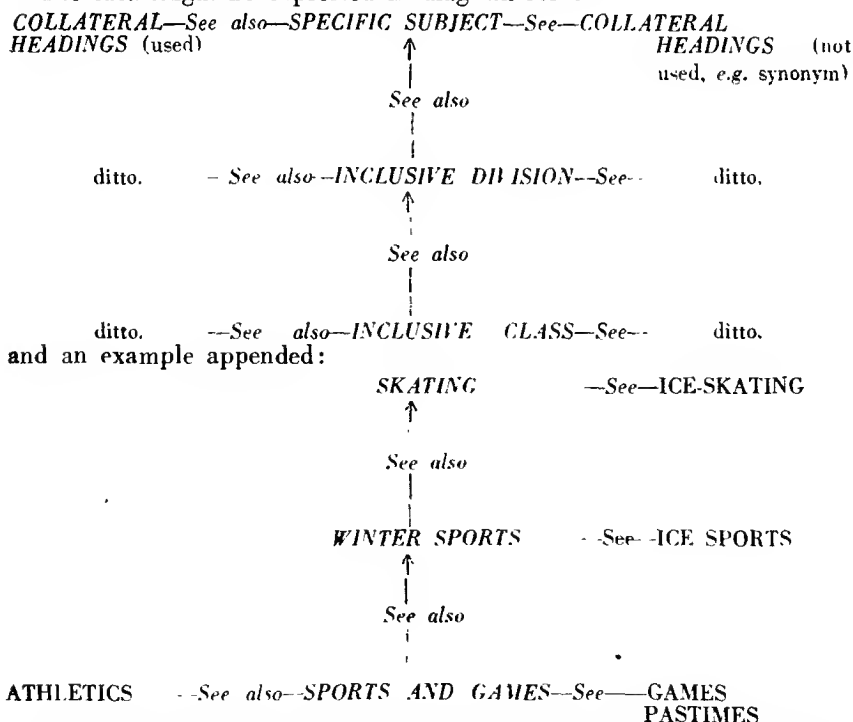
It follows, conversely, that subjects such as GERMAN PHILOSOPHY, CLASSICAL MYTHOLOGY, SPANISH ART, BIRD LIFE IN NEW ZEALAND will be given entry under subject, with local subheadings: PHILOSOPHY, GERMAN. MYTHOLOGY, CLASSICAL. ART, *Spain* (or, ART, *History, Spain*). BIRDS, *New Zealand*. Art and science subjects, particularly, yield to this treatment, the local subheading being expressed usually in noun rather than adjectival form. Faced with a title such as *Sketches of the Natural History of Ceylon*, and discovering that the work deals entirely, on the evidence given, with animal life in that country, the student should dismiss the idea of local entry (since a choice is more or less imposed) and favour the heading ZOOLOGY. with local subheading *Ceylon*.

In the case of Language and Literature, the heading is usually quite distinctive: it may be general (LITERATURE, DRAMA. LANGUAGES); it may be national or linguistic (ENGLISH LITERATURE. ENGLISH LANGUAGE)—including forms (ENGLISH

FICTION. CLASSICAL DRAMA. ENGLISH LANGUAGE. *Dictionaries*); it may, finally, consist of individual writers' names and their works. The bridge between subject or literary form and person is adequately catered for by some such reference as that provided by Mr. Sharp. Examples appear in 3 and 4, above.

The provision of adequate subject references, and the formation of a subject hierarchy, as pointed out by Mr. Best Harris, is of vital importance if the dictionary catalogue is to be truly syndetic. While many students fail to be sufficiently specific in choice of subject headings, almost as many neglect references—not only from synonyms and collateral subjects, but from the more inclusive headings to others less inclusive, eventually linking up with the subject in hand. Having determined the specific subject heading, the student should then think in terms of the general class heading (and it is usually a Dewey class heading—LAW, RELIGION(S), etc.), and proceed from that broad terminus to travel back to the specific subject, stopping at as many important junctions on the way as possible, making his progress a kind of modulation of terms, linked by “*see also*,” with an occasional “*see*” for synonyms or terms not used.

The idea might be expressed in diagram form<sup>1</sup>:



<sup>1</sup>In this particular case, the hierarchy consists of three steps: it may well be shorter (e.g. *Science of Life*. Subject heading: BIOLOGY. Hierarchy: SCIENCE. *See also* BIOLOGY): it may occasionally be longer, as in Mr. Best Harris's examples.



that is: SKATING.

ICE-SKATING. *See* SKATING.

WINTER SPORTS. *See also* SKATING.

ICE SPORTS. *See* WINTER SPORTS.

SPORTS AND GAMES. *See also* WINTER SPORTS.

ATHLETICS. *See also* SPORTS AND GAMES.

GAMES

PASTIMES } *See* SPORTS AND GAMES.

## APPENDIX II

### DEFINITIONS OF TERMS

**Adaptation.**—A book that has been re-written or edited, wholly or in part, usually for a particular purpose. Not to be confused with an abridgment.

**Added Edition.**—A different edition from one already in the library.

**Added Entry.**—Any entry other than the main entry, usually abbreviated by the omission of all or part of the imprint and collation, and possibly of the book's sub-title. Sometimes called a secondary entry. To be distinguished from a reference (*q.v.*).

**Alphabetic Subject Catalogue.**—One arranged alphabetically by subjects, usually without subdivisions.

**Alphabetic-Classed Catalogue.**—An alphabetical subject catalogue, in which entries are not made under the specific subject, as in the dictionary form, but under their appropriate classes, each being subdivided alphabetically to accommodate the subjects. Author and title entries may be included in the same alphabet.

**Alternative Title.**—More commonly known as the sub-title (*q.v.*); often the part following "or," "a," or "an."

**Anagram.**—A transposition of the letters of a word or sentence resulting in some new word or sentence.

**Analysis.**—A book is said to be "analysed" when any part of it is recorded separately by means of analytical entries (*q.v.*).

**Analytical Entry.**—An entry for part of a book, periodical or other publication, including an indication of the work containing it. Analyticals may be made under authors, subjects or titles.

**Annotation.**—Any elucidation, appraisal, or evaluation of a book's contents, beyond that given in the catalogue entry as taken from the title-page.

**Anonymous.**—When the author's name does not appear in the book, it is said to be anonymous, even though the name may have been ascertained. There is a difference of opinion on this point, as the code rule says: "Enter anonymous works under the name of the author *when known.*"

**Appendix.**—Matter at the end of a book giving additional information, often of an explanatory or a statistical nature.

**Appraisal.**—An estimate of the value of a book as a contribution to a subject.

**Asyndetic.**—Without cross-references. The reverse of syndetic (*q.v.*).

**Author.**—The person, persons, or corporate body responsible for a book's existence. Usually to be distinguished from an editor, translator, compiler, etc., though, failing any alternative, these may sometimes be regarded as authors.

**Author Catalogue.**—A catalogue arranged alphabetically under authors' names, usually including entries under editors, translators, etc.

**Author Entry.**—Entry under the person or body responsible for a book's existence. Failing a real name, the author entry may have to be made under a pseudonym, initials, or some other heading. Usually the main entry (*q.v.*).

**Autonym.**—The real name of an author.

**Bastard Title.**—The short title by which a book is commonly known, usually printed on the leaf immediately preceding the full title. Generally known as the half-title.

**Bibliography.**—In relation to cataloguing, a list of books and sometimes of other material too, such as articles and illustrations, by an author or on a subject. Bibliographies may be (*a*) complete, (*b*) general or universal, *i.e.* attempting to include books published in every country and age, and on all subjects, (*c*) national, *i.e.* those printed or published in a specific country, (*d*) select, usually "best books," or books suited to a special purpose, (*e*) special, *i.e.* limited to one author or subject, (*f*) trade, compiled primarily to facilitate the sale or purchase of books.

**Binder's Title.**—The short title of a book placed on its back by the book-binder. It need not be precisely the same as that on the title-page or on the original publisher's case, known as the cover title (*q.v.*).

**Biographee.**—The person whose biography is the subject of a book.

**Body.**—The book proper, as distinguished from preliminary or appended matter.

**Brackets.**—Rectangular enclosing marks [ ]. Used to indicate something added, and to be distinguished from curves ( ), (*q.v.*).

**Broadside.**—A single sheet, printed on one side only.

**Bulletin.**—A periodical or occasional publication containing lists of additions to a library, and other library information.

**Caption.**—The heading printed at the head of a chapter, section or page (*cf.* running title).

**Card Catalogue.**—A catalogue, in any desired order, made on cards of uniform size and quality, stored on their edges in drawers, each card being restricted to a single entry.

**Catalogue.**—A list of the books in a library, arranged in some definite order. To be distinguished from (1) a list, which may or may not be in any particular order, and from (2) a bibliography, which may not be confined to any one collection of books.

**Catalogue Raisonné.**—A catalogue, usually arranged by subjects, with comments, elucidations, appraisals, and bibliographical details.

**Catchword Entry.**—Entry by some striking word in a book's title, other than the first, and likely to be remembered by an enquirer.

**Changed Title.**—Used to describe a book that has been published or translated under more than one title.

**Chronogram.**—A device for expressing dates in words, usually by employing Roman letters to indicate the numerals, as

stVLtVM est DiffICILes habere nVgas, which is:

V	L	V	M	D	I	I	C	I	L	V
5	50	5	1000	500	1	1	100	1	50	5 = 1718.

**Circa.**—About. Used to indicate uncertainty in a date, as *c.* 1934, about 1934.

**Class Entry.**—An entry under the name of a class, as distinct from one under a specific subject.

**Class List.**—A list of books in a particular class, usually arranged in classified order.

**Class Mark.**—The symbol added to a catalogue entry indicative of the book's place in the classification.

**Classified Catalogue.**—A catalogue arranged in classified order of subjects, whether logically, or alphabetically as in the alphabetico-classed catalogue (*q.v.*).

**Collation.**—The statement of volumes, format, size, pages, columns or leaves, illustrations, maps, etc., constituting a perfect copy of a book. The mechanical process of examining a book by its signatures (*q.v.*) to check its completeness, presence of all the illustrations, etc.

**Collection.**—A number of works, or parts of them, regarded as constituting a single whole, as a collection of plays, essays, etc.

**Collector.**—Usually called an editor. He who puts together several works or parts of works.

**Colophon.**—A statement, frequently found at the end of old books, giving all or some of the following details: (1) title, (2) name of the author, translator or editor, (3) printer or/and publisher, (4) date and place of printing, (5) publisher's or printer's device.

**Compiler.**—A collector or editor of printed material gleaned from various sources.

**Compound name.**—A name made of two or more—proper names, generally connected by a hyphen, conjunction or preposition.

**Continuation.**—May be: (1) a supplement to, or a carrying on of, a work already begun, (2) a separately issued part of a serial or book.

**Co-operative Cataloguing.**—The • cataloguing of books by some central bureau, and the distribution therefrom, of printed catalogue cards, notably the Library of Congress scheme.

**Corner Marked Card.**—An American device for facilitating the rapid perusal of a number of cards at a single heading, like Shakespeare, Goethe, and other authors with a prolific literature. It may consist of the name of an editor, or a translator, a date of publication, an indication of language, or a combination of several of these, written in the top right-hand corner of the card.

**Corporate Entry.**—Entry under a government, government department, society, institution or other body, of a work issued by such bodies, or under their authority.

**Cover-Title.**—The short title of a book placed on the back of the publisher's case. Not to be confused with the binder's title (*q.v.*), or with the book's full title.

**Cross-Reference.**—A reference (*q.v.*) or direction from one heading to another. In a dictionary catalogue, those references between subjects that bind related ones together.

Curves.—( ) Signs used to denote inclusion, or an inserted clause or remark. To be distinguished from brackets (*q.v.*).

Date.—The publication year printed at the foot of a book's title-page. It may be that of actual publication or of copyright. Failing a publication date, a preface, introduction, dedication or foreword date may be used, the fact being indicated in a note, and the date being placed within brackets. In old books a date often forms part of the colophon. In modern books it is often printed behind the title-page.

Diagram.—As distinct from an illustration proper, a diagram gives only the general outline or plan of the thing represented.

Dictionary Catalogue.—A catalogue that arranges its entries and references in a single alphabet—like a dictionary. As distinct from some other alphabetical catalogues, subject entries are made under specific subjects.

Dissertation.—A thesis or treatise prepared as a condition for the award of a degree or diploma.

Double Entry.—Equal entry under more than one subject.

Dust Wrapper.—The paper wrapper or jacket round most modern books usually bearing the name of the author, the title, sometimes an illustration, and often a publisher's blurb. Hitherto disregarded in cataloguing, recently there have been examples of dust wrappers that have contained information or a picture essential to the book, but not repeated in it.

Edition.—All copies of a publication issued at one time and printed from the same type. Not to be confused with Impression (*q.v.*).

Editor.—A person who prepares someone else's work for publication. Editorial work may be limited to mere preparation for printing, or may involve considerable revisionary and elucidatory work, and even the addition of material.

Elision Marks.—The insertion of three . . . dots to indicate omission.

Entry.—The catalogue record of a book, which may be the main or an added entry (cf. Reference).

Entry Word.—The first word of a heading; the one by which the entry is arranged (cf. Heading).

Epitome.—A work that has been abridged or summarized for a particular purpose. The essential matter of the original is retained. To be distinguished from an adaptation (*q.v.*).

Evaluation.—An estimate of the value of a work as a contribution to the literature of a subject.

Excerpts.—Extracts.

Expurgated Edition.—An edition with those parts left out that might be objected to on moral or other grounds.

Extra-Illustrated.—A copy of a book that has been "grangerized" (*q.v.*), or had additional illustrations inserted.

Facsimile.—A copy of an original, reproduced in its exact form and style.

Fascicule.—One part of a work appearing in "numbers."

Filing Word.—The word by which an entry is arranged in the catalogue; the first word of a heading.

- Finding List.**—A very brief list of books, usually limited to bare author and title and class mark.
- First-word Entry.**—Entry under the first word of a book's title other than an article.
- Folio.**—(1) an indication of format or size, usually 12 in., (2) strictly, a folio is printed on sheets folded once, giving two leaves or four pages, (3) the individual leaf of a book.
- Forename.**—A name preceding a surname, usually a christian name.
- Form Entry.**—Entry for a book under the form of literature in which it is presented, as a poem or play.
- Format.**—The size and shape of a book.
- Frontispiece.**—Any pictorial representation at the front of a book, usually facing the title-page, and as a rule un-numbered.
- Grangerizing.**—The insertion of additional illustrations, portraits, etc., into a copy of a book. Takes its name from the first book so treated: Granger's "Biographical History of England."
- Guide Card.**—The card with an upstanding tab used in a card catalogue to facilitate reference.
- Half-Title.**—The short title of a book printed on the fly-leaf immediately preceding the title-page proper. A half-title sometimes figures in the body of a book to divide sections or separate contributions.
- Head-line.**—The line printed at the head of a page, which may be the title of the book, of the chapter of which it is a part, or of the actual page (cf. Running title).
- Heading.**—The name—or other word—which determines the alphabetical place of an entry in the catalogue. It may be that of an author, a subject, a form, or the first word of a title.
- Illustrations.**—In a broad sense, any graphic representations forming part of a book or other piece of printed matter. They may include portraits, maps and plans, facsimiles and diagrams.
- Impression.**—The copies of a book printed at the same time. A book reprinted without alterations is a new impression, and not a new edition.
- Imprint.**—The statement of place of publication, publisher and date, all usually to be found at the foot of a title-page, though in modern books some of the particulars may be found behind the title-page, and in old ones form part of the colophon. Frequently, more than one place and publisher are given. Sometimes, though only occasionally in modern books, the imprint name may be that of the printer.
- Incunabula.**—Books printed before 1500.
- Individual Entry.**—Entry under a person or place as subject.
- Inverted Title.**—The twisting round of a title in order to bring a leading word to the front.
- Joint Author.**—One who writes in collaboration with another writer, or several others. Usually, but not necessarily, the parts written by each are not indicated.

**Main Entry.**—Generally, the author entry for a book. The main entry usually contains the fullest particulars. In card catalogues—especially dictionary ones—the main entry card sometimes bears on the back notes of all the other entries (*see* Tracings).

**Microphotography.**—Photography on a greatly reduced scale. Any photograph so small as to require visual aid to discern its features may be called a microphotograph. At present the predominant medium is cellulose film, 35 mm. wide, reducing the typical page to about  $\frac{3}{4}$  inch  $\times$  1 inch, or to twice that area (as in the case of newspapers).

**Monograph.**—A book limited to a single subject.

**Name Catalogue.**—A catalogue arranged alphabetically by names, whether of persons or places, or both.

**Name Reference.**—Where alternative forms of names are available a reference to the one adopted for the heading.

**Nom de Plume.**—A pen name or pseudonym.

**Nothing before Something.**—Alphabetizing word by word, counting the space between one word and the next as "nothing."

**Octavo.**—An indication of format or size. Strictly, a whole sheet of paper folded three times, making eight leaves. In ordinary cataloguing, any book under ten inches is styled an octavo.

**Offprint.**—An article or chapter taken out of a book or magazine with or without a title-page, and with or without the type reimposed.

**Onymous.**—The exact opposite of anonymous (*q.v.*).

**Pagination.**—The system of consecutively numbering a book through from beginning to end. That part of the collation stating the number of pages in a book.

**Pamphlet.**—A publication of a few pages, certainly not more than 100, usually in paper wrappers.

**Panoramic Catalogue.**—The endless chain principle adapted for displaying catalogue entries.

**Partial Title.**—An entry for a well-known, and likely-to-be-looked-for, part of a title.

**Pen Name.**—A nom de plume, or pseudonym.

**Periodical.**—Strictly, to be distinguished from a serial (*q.v.*) in that while it appears at intervals, not necessarily stated ones, the publication extends for an indefinite time. To be distinguished in cataloguing from the Memoirs, Proceedings, Transactions, etc., of a Society.

**Personal Catalogue.**—A catalogue that enters under an individual's name both those books by him and those about him. Similar to many Name Catalogues.

**Placard Catalogue.**—A list of books displayed on a large sheet, or sheets, and hung up for consultation.

**Plate.**—An illustration, often printed on distinctive paper. Not generally included in the pagination, but not invariably so in modern books.

**Polytopical.**—Treating of several subjects.

**Preface.**—A brief explanation, usually, but not necessarily, written by the author, separate from the body of the work.

**Preliminary Matter.**—That which precedes the book proper, including preface, introduction, contents, etc.

**Printer.**—He who prints a book, as distinguished from the publisher or bookseller. Of considerable importance in old and "local" books.

**Privately Printed.**—A book not primarily intended for general distribution through the trade, but for—more or less—private circulation. Often issued from a private press, or if printed on a public press, usually described as being printed at the author's expense, or by private subscription.

**Pseudonym.**—A name assumed by an author instead of his real name.

**Publisher.**—One who places a book on the market, as distinguished from him who prints it. Publisher and printer may be the same person, but in modern books usually are not.

**Quarto.**—An indication of format or size. Strictly, a whole sheet of paper folded twice, making four leaves, giving a square appearance. In cataloguing, a book over 10 and under 12 inches is called a quarto for convenience in shelving.

**Quotes.**—The inverted commas " " placed at the beginning and end of quotations.

**Reading List.**—A list of recommended books on a subject, often with guidance as to their purpose and features.

**Recto.**—The right-hand page of a book—the odd numbers.

**Reference.**—(1) a direction from one heading to another, (2) a partial registry of a book, omitting imprint and collation, under author, subject or title, referring to the main entry. References may be *general*, as from one form of name to another, e.g. Twain to Clemens, or *specific*, concerning some particular book, e.g. from a joint author.

**Removal Slip.**—A temporary card or slip inserted into a card catalogue to denote the temporary withdrawal of a permanent card, containing sufficient information for the identification of the book, and an indication of the whereabouts of the permanent record.

**Reprint.**—(1) a re-issue of a work without change, from the same standing type, except possibly for a new title-page, (2) a contribution to a serial, afterwards issued separately, though not necessarily from the same type as the original. Sometimes called a "separate."

**Running-Title.**—The title that runs through a book or section of a book, repeated at the head of each page.

**See.**—A reference from a heading under which no entries are placed, to the one that contains them.

**See Also.**—A reference often found in dictionary catalogues—and sometimes in classified ones—from one entry with entries under it, to a related one.

**Separate.**—Another name for a reprint or offprint from a periodical or collection.



**Serial.**—Any publication in parts, appearing at intervals, usually regular ones. The term includes periodicals, annuals, and proceedings or memoirs of societies; e.g. Number 17, Part 7, Monograph 18, Forty-second Annual Report.

**Series.**—(1) volumes related to each other in subject-matter, issued in uniform style, and bearing a collective "series title," (2) succeeding volumes of essays, etc., issued at intervals or in sequence, (3) successive volumes of a serial publication numbered separately to distinguish them from other sequences of the same series.

**Series Entry.**—An added entry under the name of the series for such volumes as the library may possess.

**Series Note.**—A note following the collation, indicating the name of the series, if any, to which a book belongs.

**Sheaf Catalogue.**—A catalogue made on slips of paper, as distinct from one made on cards, and loose-bound by some mechanical device, into a sheaf, or volume.

**Signature.**—(1) A section, or folded printed sheet, forming part of a book, (2) the letter, figure or other mark printed at the foot of the first page of each section, to assist the binder in collating the book.

**Size.**—In relation to cataloguing, the vertical measurement of a book in inches or centimetres. The width is not usually given except for rare books, or for those of unusual shape. Not necessarily to be confused with Format (*q.v.*).

**Sobriquet.**—A nickname or a fanciful appellation.

**Specific Cross-Reference.**—A reference to a specific book.

**Specific Entry.**—An entry under the actual subject, as distinct from one under some broader heading, embracing that subject. The principle on which subject entries are made in a dictionary catalogue.

**Sub-Heading.**—A secondary heading, used in the subdivision of a subject.

**Sub-Title.**—An additional or subordinate title, often explanatory of the main title.

**Subject Catalogue.**—A loose term designating any catalogue arranged by subjects, whether alphabetical or classified.

**Subject Entry.**—Entry under the heading adopted to indicate a book's subject.

**Subject Heading.**—The heading under which books on a subject are entered.

**Subject reference.**—A reference from one subject to another, whether a synonym or a related heading.

**Subject-word Entry.**—Entry under a word of the title indicative of the subject.

**Syndetic.**—A dictionary catalogue that connects entries by a scheme of cross-references, to form a co-ordinated whole. References are made from broad subjects to less broad ones, and from these to still more subordinate subjects, and sometimes *vice-versa* as well.

**Systematic Catalogue.**—A classified catalogue, in which the classes and subjects are arranged in logical order.

**Thesis.**—The equivalent, to some extent, of a dissertation (*q.v.*).

**Title.**—Ordinarily, the name by which a work is designated on its title-page, and—usually—distinguished from any other work. In its fuller sense, it includes the name of the author and/or editor, translator, etc., the edition, but not the imprint.

**Title Entry.**—An entry under a word of the title, usually the first word not an article. A title-entry is generally, but not necessarily, an added entry.

**Title-Page.**—The page at the beginning of a book bearing the name of the author, its full title, and the imprint.

**Tracings.**—Indications on the main entry card showing what added entries and references exist. Specially important in a dictionary catalogue.

**Transliteration.**—The representation of the ordinary characters of a language by those of another, as from Russian or Greek into Roman.

**Tray Labels.**—Labels, usually hand-printed, inserted into slots on the fronts of card catalogue drawers, indicating their contents.

**Uncut Edges.**—Books whose edges have not been trimmed in the guillotine, as distinct from those that are unopened (*q.v.*).

**Union Catalogues.**—A catalogue of a smaller or larger library system, ranging from that of a central library with two or three branches, to that of a regional or national co-operative lending scheme.

**Unit Card.**—A single form of card which, by the addition of the appropriate heading, serves every purpose. The Congress Scheme of printed cards is based on the unit principle.

**Unopened.**—When the “bolts,” or folded edges, have not been opened with a paper-knife.

**Vernacular.**—The language of a country. When it is directed that a name shall be given in the vernacular, it means the form customary in the country concerned.

**Verso.**—The left-hand page of a book—the even numbers.

**Volume.**—Roughly, that which is contained between two covers, and has its own title-page and pagination. Printed pieces of fewer than 100 pages are often regarded as pamphlets.



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